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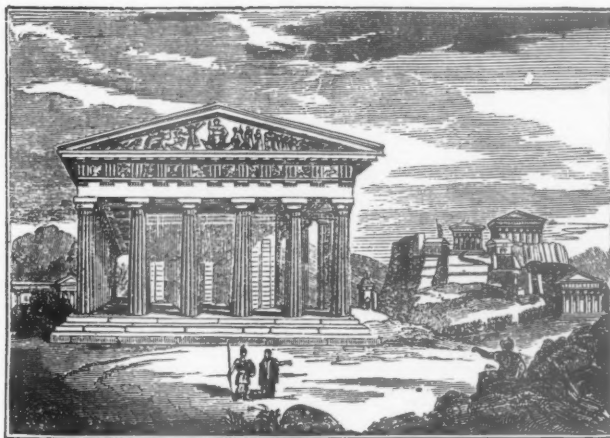
JOURNAL

OF

LITERATURE, SCIENCE, THE FINE ARTS,
MUSIC, AND THE DRAMA.

JANUARY TO JUNE,

1909.



LONDON:

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4236.

SATURDAY, JANUARY 2, 1909.

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THE LATE MR. J. McNEILL WHISTLER'S LETTERS. WARNING to PUBLISHERS and OTHERS.

It has come to the knowledge of the late Mr. Whistler's Executors that certain persons have recently published LETTERS written by the late J. McNEILL WHISTLER. Notice is hereby given that the publication of any such Letters without the consent of Mr. Whistler's Executors is unlawful, and that legal proceedings will be taken against all persons publishing, or offering for sale, copies of any such Letters.

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54, New Broad Street, London, E.C., December 30, 1908.

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LITERATURE

Old and Odd Memories. By the Hon Lionel A. Tollemache. (Arnold.)

WITH a good memory, wide reading, and a lifelong habit of "casting about," as he calls it, for old-world stories, Mr. Tollemache has filled his three hundred pages with more than twice as many anecdotes, epigrams, quotations and similitudes. In so vast an accumulation of witticisms, some must be better than others; the treasure house contains things old as well as new; not all its epigrams are pointed or quotations apt. Digressions are sometimes bewildering, and disquisitions tedious; nor are the analogies always heedful of a great expert's warning against confusing similes with exemplifications, comparison with identity. But very many of the incidents and sayings chronicled are delightful, the classical quotations titillating, the records of notable men distinctive; and the general reader—less critical than was Bassanio over Gratiano's chit-chat, and, like the complaisant guests at Mr. Wardle's Christmas party, free from a diseased appetite for novelty—will be heartily grateful to Mr. Tollemache for the olio of oddities served up.

Mr. Tollemache devotes two chapters to a sketch of his remarkable father, who is still remembered, and of whom it used to be popularly said that at eighty years of age he was wont to drive four thoroughbreds, never wearing a greatcoat—that his eldest son was a grandfather, his youngest a boy at Eton. His son paints him as three parts Sir Roger de Coverley, one part Cardinal Richelieu. In politics he was a hard-bitten Tory, in religion a rigid Calvinist. Like his not dissimilar contemporary Sir Thomas Acland, he "took

his stand upon the six days," sternly warning off all Biblical critics and profane sons of evolution. But to the famous pasture land allotments on his Cheshire estate, the historic three acres and a cow of Mr. Impey's leaflet, which enriched nearly one hundred farm labourers with spacious cottage, brick cowshed, pigsty, two and a half acres of grass, and half an acre of arable land at 10*l.* a year, Mr. Tollemache only just alludes. The old lord's eccentricities are forgotten, but his Peckforton "small holdings" remain a permanent factor in solution of the agricultural problem.

From his father Mr. Tollemache passes to his aunt, Lady Mount Temple, the "Evangelical Beauty" of Sydney Smith, in order to gaze on whom adoringly young Ruskin overcame his reluctance to attend the services at St. Peter's, where she "stood eminent in her grace above a stunted group of Italians." Her husband, better known as Mr. Cowper-Temple, immortalized by a clause in the 1870 Education Bill, at once a mouthpiece of Nonconformists, an ardent Churchman, and a staunch supporter of F. D. Maurice—"a threefold bark confounded all in one"—is pleasantly and effectively drawn. From his ancestral home the author takes us to Harrow, giving several pages to a portraiture of Vaughan. We gather that, according to his pupil's recollection, the great head master's *atena mansuetudo* was found oppressive, that on his moral side he was Arnold writ small, that his knowledge was limited to Greek and Latin, and that his classical teaching ran only in a few grooves, justifying Matthew Arnold's epitaph on his friend—"a good creature, but brutally ignorant."

An old Balliol man, Mr. Tollemache has much to say about Oxford in the early sixties. His sketch of the Logic Professor, Henry Wall, is felicitous and fair; his memories of Wall's rival, the witty Hamiltonian Mansel, are somewhat meagre. He does full justice to Henry Smith; to his condensed, brilliant, witty talk; to the immense mathematical knowledge which in a Cambridge epigram ranked him with Sylvester and Cayley. We have anecdotes of Charles Bowen, Stanley, Conington, Temple, and W. E. Jelf, the storm-centre of an undergraduate riot in the Theatre which once broke up the Encenia. Jowett and Pattison the author had pretty well exhausted in earlier publications, but a few gleanings still remain. Outside Oxford he finds places in his gallery for Huxley and Spencer, Fitzjames Stephen, Whewell, Freeman, Anna Swanwick, and Westcott, who appears to have accepted spiritualism lest his disbelief in table-turning should compel incredulity as to Bible miracles. Our author preserves an audaciously pungent utterance by Carlyle, better perhaps omitted; and he devotes an interesting chapter (guaranteed by his own long experience) to life at Continental tables d'hôte, its pleasures, drawbacks, and, in recent years, its decadence.

Obiter dicta, not always appropriate, but always amusing, are scattered through

the pages: as that Gladstone would talk about a piece of old china as if he were standing before the Judgment Seat; that woman was created after man, and has been after him ever since; that we know what becomes of the sheep and goats, but how about the alpacas? Keate rebukes the Eton choristers for unpunctuality: "Your conduct is an insult to Almighty God, and keeps the Fellows waiting." That scholars and thinkers, enjoying the work of research, shrink from the labour of publishing results, is explained by the aphorism "Generare jucundum est, parturire molestum." Heaven and hell are compared with two popular watering-places: one has a finer climate, the other better society. One more, perhaps the best of all: the Conscript Fathers of Boston were considering what could be done to mitigate the cruel east wind at a certain corner of the city; Tom Appleton suggested that a shorn lamb should be tethered there.

Of occasional slips in chronology and narrative Mr. Tollemache may like to be informed. The self-immolating Curtius of the Forum was Marcus, not Quintus. The first line of Bartlett's skit (p. 175) should run "Why was his term, already short," the incident having occurred in what Oxford calls the Short Term. It was not Sydney Smith who called Monckton Milnes "the cool of the evening." Under that impression Milnes wrote an angry letter, and he used to show to his guests at Friswell Sydney's dignified but kind answer of reproof. The extraordinarily apt quotation "*duc nigras pecudes*," here ascribed to Mansel, was given in our columns some years ago to its rightful author, Lipscomb, afterwards Bishop of Jamaica. It is quoted in 'Black Gowns and Red Coats' (1834), long before Mansel's time. So also Goulburn's "chaff, chaff, chaff," with a yet more grotesque addition, amused Exeter undergraduates in a college tutor's sermon before Goulburn went to Rugby. The "have mercy [not "pity"] on my son" is due to a certain absentminded Kentish vicar, on the first appearance of his son as curate in his church; and the "false-hood" pun, without the evidently spurious "contra-band," belongs to Bishop Fraser of Manchester. *Otium*, in Horace's noble ode, means freedom from anxiety, not idleness. It was his warts, not wrinkles, which Cromwell wished to be shown in his portrait. Etonians were classified in the ancient proverb as boatmen, not as swells—a word of later date. The "lordlings and atheists" used to be better told by the pleasant raconteur from whom Mr. Tollemache borrows. He had enjoyed a Sunday dinner at the Deanery, and spent the next evening with Vaughan, who said to him, "So you were with Arthur last night, meeting, no doubt, not a few elderly unbelievers, of title."

"History," says Johnson,

"may be formed from permanent monuments and records; but Lives can only be written from personal knowledge, which is growing every day less, and will in a short

time be lost for ever. What is known can seldom be immediately told; and, when it might be told, it is no longer known."

Let us balance this sententious truth against Horace's disparaging line; let us welcome the *percontator*, and own his garrulity valuable, as embalming trifles which History disdains. In proportion as he is careful to say nothing that is false and all that is true, he ministers to the biographer's craft, and sheds light on the manners of an age. This task Mr. Tollemache's 'Memories' have discharged; for the labour lavished on their compilation he deserves the thanks of all who value an amusing and instructive book.

The Letters of a Noble Woman (Mrs. La Touche of Harristown). Edited by Margaret Ferrier Young. (Allen & Sons.)

The name of Maria La Touche is familiar in the world of letters both from Ruskin's work and life—in 'Præterita' he describes his first visit to the house of the La Touches in Norfolk Street—and from Hare's 'Two Noble Lives.' This volume of letters, edited by Miss Young, is a worthy memorial of an accomplished woman. Her letters given here have such a quality of distinction that they fill us with a genuine regret for the destruction of her long correspondence with Mrs. Bishop.

One of the earliest recollections of Maria Price was of a children's ball given in the Chinese Pavilion at Brighton by King William IV. and Queen Adelaide. It has already been widely quoted. Marriage emancipated her from the *régime* of her mother, Lady Desart, who had brought her up upon those strict lines of discipline and restriction which resulted, perhaps, in the reaction of a subsequent generation of parents. Mrs. La Touche was now able to indulge to a great extent her love for country life in Ireland.

From the first she was inspired by an ardent love for the country and the things of the country, which Ruskin knew how to encourage and to use, and of which he wrote in a characteristic letter:—

"In truth there is *no one* who can help me as you can, for you see with my eyes and more—and feel as I feel—perhaps in some directions only the least bit less—and speak more clearly than any living animal can speak or sing, except an Irishwoman. And you're to write whenever you can, only for goodness' sake not on that gritty paper, which makes me shiver and shudder like a knife on a rough plate. How ever you can, passes all my wits to think."

This love of the open air and of flowers rendered the atmosphere of social life in London oppressive to her—as stifling as the dirty air she loathed. Her contempt for the hard, bustling life of the Society woman finds expression in many a passage, uttered with that distinction of phrase and liveliness of image natural to her. Of such an uncongenial spirit, devoted to the fashionable world, she wrote to Lady Waterford:—

"I feel as if I were a black-beetle, and she a great blue dragon-fly. She buzzes past me with a flash of colour and loud metallic hum, and I clap my two great wing-cases to my sides, and crouch in the shadow."

Her conversation had a peculiar charm; she spoke always with wit and point, never forced and never foolish. These qualities are reflected in the letters preserved here—letters written chiefly from Harristown, her Irish home, to intimate friends, like Mrs. Arthur Severn, Ruskin's niece, upon ordinary everyday topics, her garden, the weather, the novels or the politics of the moment—letters all made luminous and lasting by the witty phrase or the wise reflection born of a noble and a cultured mind.

There are many delightful flashes of humour in these letters, and some very straight and true criticisms of her own people, which might help an English statesman to understand the Irish better than many political treatises. Leaving politics alone, we cannot refrain from quoting this delightful passage:—

"I do hate sums. There is no greater mistake than to call arithmetic an *exact* science. There are Permutations and Aberrations discernible to minds entirely noble like mine; subtle variations which ordinary accountants fail to discover; hidden laws of Number which it requires a mind like mine to perceive. For instance, if you add a sum from the bottom up, and then again from the top down, the result is always different."

The correspondence between Mrs. La Touche and "St. Chrysostom"—the name given to Ruskin, to whom she was introduced by Louisa, Lady Waterford, in 1858—began by her writing to the Professor for his advice upon the education of her children. Miss Young says all that need be said of the consequent devotion of the master for the pupil, the beautiful and clever Rose La Touche. Ruskin's lovely drawing of the girl is here beautifully reproduced. The letter to Ruskin in which Mrs. La Touche describes the west coast of co. Clare is real literature—fine appreciation, born of knowledge, and beautifully expressed in the Ruskinian manner, and with much of the Ruskinian magic of words. In such letters the author proves herself poet as well as naturalist, capable of seeing the beauty of common things, the mystery of the dawn and the wonder of the natural world.

Miss Young has performed her part as editor conscientiously and with good taste. We do not, indeed, greatly care for the title she has chosen for her book, though we should be the last to grudge the epithet "noble" to the woman who, widowed at eighty, and bereft of her home of sixty-two years, could write:—

"My experiences of the last twelve months have developed my fortitude and conquered my 'nerves' and other weaknesses to a great extent. The river and the elm trees caught me by their steady sameness, as the stars do, when I see them from my bed. They say nothing, from themselves, but they transmit endless and consoling messages from the Unseen.... I am supposed to have come down in the world. In reality

I have gone up to a truer and simpler life, and better aims, and a clearer vision, in the Light that comes with Eventide."

That is indeed a noble message of sorrow borne with courage, and of years which brought no withering, no blunting selfishness, to a spirit well worthy of being enshrined in this volume.

The Life of Lazarillo de Tormes. Translated by Sir Clements Markham. (A. & C. Black.)

"THE name of Diego Hurtado de Mendoza," says a note by the publishers accompanying specimen pages of this book,

"is known to most people, whether they have studied Spanish literature or not. His brilliant story, 'Lazarillo de Tormes,' which takes rank with 'Don Quixote' as one of the world's classics, is now for the first time adequately presented to the English public."

That "the first picaresque novel," as Mr. Fitzmaurice-Kelly terms it, needed adequate presentation to the English-reading public, is unquestionably true; but how far that need has been met by the latest translator in the person of Sir Clements Markham is open to question. That "most people" are acquainted with the name of Diego Hurtado de Mendoza we take leave to doubt; and whether he wrote 'Lazarillo de Tormes' is a matter on which there is great difference of opinion. Sir Clements Markham has not scrupled on the title-page to ascribe the authorship to Don Diego; and in his introductory matter he takes it for granted, dismissing in a foot-note, somewhat contemptuously, the opposite view, with the words "Doubt has been thrown on the authorship, but without sufficient reason." Apparently Sir Clements has not read the essay by that eminent scholar M. Alfred Morel-Fatio in the first series of his 'Études sur l'Espagne,' in which he seeks to refute the claim (first brought forward in 1607 by a Belgian bibliographer) of Diego Hurtado de Mendoza to be the writer of 'Lazarillo de Tormes.' Of this essay Mr. Fitzmaurice-Kelly says, in his 'History of Spanish Literature,' that it is "exceedingly ingenious, but, like all negative criticism, it is somewhat unconvincing"—an opinion with which we entirely agree. However, one cannot help wondering how this inimitable satire disguised as an autobiography could have been written by Don Diego when he was a student at Salamanca—how he, a mere youth, who had been brought up in luxury, could, without personal experience, have drawn such an accurate picture of "low life" in Spain. Why, also, was the book not published until 1554, when Don Diego, at the age of fifty, returned from his long sojourn in Italy? The question of the authorship of a book that, as Mr. Fitzmaurice-Kelly says, "condenses into nine chapters the cynicism, the wit, and the resource of an observer of genius," may remain a mystery, or may suddenly be resolved

by the discovery of some hitherto unknown record.

To his translation Sir Clements Markham has prefixed an account of the family of Mendoza; a sketch of the life of Don Diego; a notice of the book, a few of the numerous editions, and some of the English translations; and a note on the author's conception of the character of Lazaro. In the last Sir Clements attempts, not very convincingly, to show that Don Diego made his hero "a boy of his own age." To do this he makes assumptions which may be justified, but for which he has no proof, and he contradicts himself in regard to the age of Lazarillo in 1510 (compare the foot-notes on p. xxxi and p. 5). The bibliographical note is both incomplete and inexact. For instance, the reader is led to suppose that this bold and scathing satire did not fall under the ban of the Romish Church until 1573, the fact being that it was totally prohibited as early as 1559, the former date being that when an expurgated edition was published at Madrid. This embargo on the book remained in force in Spain until last century, but, as M. Morel-Fatio points out, was rendered nugatory by the ease with which the uncastrated editions printed at Antwerp could be smuggled into the Peninsula. Sir Clements mentions the first edition, printed at Burgos in 1554, of which a copy (not unique, apparently, since a second is referred to by M. Morel-Fatio) is in the library of the Duke of Devonshire; an exact transcript of its text was printed by Mr. Butler Clarke at Oxford in 1897. Sir Clements also speaks of an Antwerp edition of 1555 in the Grenville Library. This is an error: what the Grenville Library actually contains is the reprint of the genuine work published by Martin Nuyts at Antwerp in 1554, and the first edition of the so-called "second part," by an unknown writer, issued by the same publisher in 1555. Of the self-styled "second impression," "reprinted, corrected, and enlarged" (as the title-page says), issued at Alcalá in 1554, a copy of which is in the British Museum Library, Sir Clements says nothing. Nor does he mention the admirable "restitution of the *editio princeps*," published at Barcelona and Madrid in 1900 by the Catalan scholar Señor R. Fouché-Delbosc, who, being of opinion that all the three editions of 1554 are founded on an unknown earlier source, has, with excellent judgment, and at the cost of much labour, compiled from those three versions a text as near to complete accuracy as possible, altering nothing, but giving in foot-notes every various reading of each edition, and some suggested emendations where all three appear to be in error. In an appendix are printed some half-dozen additions, two of them rather lengthy, which are found in the Alcalá edition, and which M. Morel-Fatio rightly pronounces spurious. A commentary on the work, promised by Señor Fouché-Delbosc, appears not to have seen the light yet. This "restored text" was

reprinted in Gothic characters at Barcelona in 1906, with a preface by Señor Eudaldo Canibell, who has, however (unwisely, we think), incorporated the additions of the Alcalá version, and reprinted the "second part" by Juan de Luna. The two "second parts" are justly characterized by Sir Clements as "miserable rubbish"; but, as M. Morel-Fatio has pointed out, while we cannot thank Juan de Luna for the spurious continuation that he published in Paris in 1620, we are indebted to him in some measure for his revision of the genuine work, in that we learn therefrom what Spanish words and expressions had at that date become obsolete, and his corrections are often judicious. "In short," as M. Morel-Fatio says, "this 'Lazarillo' rejuvenated serves in some sort as a commentary to the old one, and often makes it easier to understand."

Of the first English translation, that by David Rowland (not Rowlands) of Anglesea, first published in 1586, Sir Clements gives a short description, quoting the title incorrectly, and laconically remarks, "This is the best translation." What "best" here means we do not know: Rowland's version is delightfully quaint, but it is also decidedly free, as a comparison with the original proves. Rowland asserts on his title-page that his translation was "drawn out of Spanish." We wonder if this assertion is true, and, if so, what was the edition that he used. The reason why we express doubt on this subject is that to the end of his translation of the genuine work Rowland has tacked on a short chapter in which Lazaro describes his friendship with certain German boon companions at Toledo, and records the fact of his wife's giving birth to a daughter, of whose paternity he seemed to have doubts. Now, as M. Morel-Fatio has pointed out, this addition is taken from the beginning of the "second part" of 1555, and is only found in the position referred to in those editions printed outside Spain that contain merely the first part, the earliest being the French translation published in Paris in 1561. We cannot find that there was any Spanish edition with this peculiar feature from which Rowland could have derived his rendering. This, however, by the way. Of later English translations we need only say that they are all more or less unsatisfactory, abounding in omissions and interpolations as well as erroneous or paraphrastic renderings.

We turn now to Sir Clements Markham's translation. Even in the Prologue we find a misinterpretation of the original. Addressing his unnamed patron, Lazaro says:—

"And since your honour writes [desiring] that the story be written at full length, it seemed to me [advisable] not to take it up in the middle, but from the beginning," &c.

For this Sir Clements has:—

"Well, your Honour! This author writes what he writes, and relates his story very fully."

Then in a new paragraph:—

"It seemed to him that he should not begin in the middle, but quite at the beginning," &c.

Again, in the account of his birth in the mill over the river Tormes, whence he derived his surname, Lazaro is made to say: "My mother being one night taken with me in the mill, she gave birth to me there," which is a mistranslation, also odd English. Sir Clements is guilty, further, of omissions and mutilations, without apparent reason. After telling us of his mother's presenting him with "a very pretty little blacky" as a brother, Lazaro says:—

"And I remember that when my black stepfather was playing with the laddie, when the child saw that my mother and I were white, and he not, it ran away from him in fear to my mother, and pointing with its finger said: 'Mother, bogey-man!' He replied, laughing: 'Whoreson!'"

The Spanish word for "bogey" is *coco*, from which the popular cocoa-nut is supposed to derive its name, owing to the monkey-face on the shell. Sir Clements omits "black" before "stepfather," renders *coco* by "he is ugly," and suppresses the epithet employed by Zayde, which, though often used jocularly, was here doubtless intended as an insult to Antona.

There are even worse examples in the story of the blind man (one of the best in the book). The rendering "illnesses of mothers" for *males de madre* might have been passably correct in an English work of the early eighteenth century, but conveys a wrong impression in a modern book. At the bottom of the same page (16), Lazaro, speaking of his blind master's stinginess, and his consequent sufferings from want of food, is made to say: "With all his knowledge and experience, I managed so well that, oftener than not, I got the best of it." Here the word translated "I managed" is in the original *contaminava*, an evident error, as Señor Fouché-Delbosc notes, for *contraminava*; and there is a *le* prefixed, which the translator has ignored. Thus the literal meaning is "I countermined him in such sort." The employment of this military term by the writer might be considered an argument (a poor one, certainly) in favour of the authorship of Don Diego. Describing the manner in which he sought to be revenged on his blind master for his cruel treatment of him, Lazaro says:—

"And hereupon I always took him by the worst roads, and designedly, to cause him harm and hurt, if there were stones, by them; if mud, by the deepest, because, although I did not get through it any the more dryshod, I should have been delighted to put out one of my eyes in order to put out the two that he had not got. On this he always struck me with the upper end of his stick on the back of the head, which I always bore full of bruises and hairless at his hands."

This Sir Clements abbreviates into—

"So I led him by the worst ways, seeking to do him harm, taking him over stony places and into mud. He always beat me

on the back of my head, so that it was covered with bruises."

The expression "To put out one eye," &c., is the Spanish equivalent of "To cut off one's nose to spite one's face."

The amusing incident of the purloined sausage loses much of its picturesqueness and pungency at the hands of Sir Clements, who describes wrongly the colewort and its position; turns the spit on which it was roasted into a "pan" (although Rowland's version has a marginal note on the use of spits in Spain at that period); omits Lazarro's punning lament beginning "Lazerado de mi" ("Wretched I!"); spoils the part describing the insertion of the blind man's long nose into Lazarro's mouth, and the dire result; and makes the blind man lose his little remaining hair and have his face and throat scratched at the boy's hands, instead of the other way about. Sir Clements makes Lazarillo say: "Remembering my troubles there came a weakness upon me. But my stomach recovered." The original, however, has nothing about Lazarillo's stomach recovering; and the "weakness" referred to was the thought of his cowardice in not biting off the long nose when it was between his teeth, and thus giving tit for tat. Why Sir Clements omits this passage we cannot imagine. At the end of the story, when Lazarro gets the blind man to jump across a non-existent stream and strike his head against a stone pillar, he taunts him by crying: "What! you smelt the sausage and not the post? Smell! smell!" For these last words Sir Clements unreasonably substitutes "Oh! Oh!"

The story of the miserly cleric contains similar examples of garbled passages; and in that of the poverty-stricken esquire are several. In the famous incident of the neat's foot Lazarro tells his supposititious patron that as the hungry squire gnawed

"each little bone better than a greyhound of his would have done, 'It has cheese-and-garlic-sauce [*almodrôte*], this excellent food," said he. 'With a better sauce dost thou eat it,' replied I, softly. 'Pardie, how I have relished it as if I had not eaten a mouthful to-day.' 'As that is [true], so may the good years come to me,' said I to myself."

Sir Clements renders the above thus:—

"This wonderful food is like a hotch-potch," he said: "You eat with the best kind of sauce," I replied. "Before God," said he, "if I had known I would not have eaten a mouthful all day." "Thus the good years avenge me," I said to myself."

The translation of *vengan* by "avenge" is a "howler" worthy of a schoolboy.

On the very next page we read:—

"The avaricious blind man and the ill-conditioned clergyman, may God reward them both! nearly killed me with hunger, the one with a kiss on the hand, the other with a deceitful tongue."

What Lazarillo actually said to himself was:—

"The avaricious blind man and the close-fisted niggardly cleric, who, although God had given it [i.e., food] to both, to the one by means of a 'Kiss-your-hand,' to the other

by means of a glib tongue, killed me with hunger," &c.

The unusual expression *de mano besada* seems to be a sort of parody of *de mano armada*, "by force of arms," which to the author, if he were a soldier, would naturally be familiar.

A couple of pages further on we are told that Lazarillo used to see the poor esquire coming up the street

"thinner than a greyhound of good breed, and with regard to what touched the nonsense he called honour, he brought a straw, of which we had not enough in the house. Coming to the door, he would grind his teeth with nothing between them," &c.

This about the straw is absolutely unintelligible. What the original says is that the esquire was

"longer than a greyhound of good breed, and because it touched that sorry thing of his that they call honour, he took a straw, from those of which there were not even enough in the house, and went out to the doorway, picking his teeth that had nothing between them."

On the same page we are told how the poor esquire, having somehow become possessed of a real, gave it to Lazarro, and said to him: "Go to the market for bread, meat, and wine, for we will break the Devil's eye." Now we submit that the English reader unacquainted with Spanish might easily misunderstand the meaning of the last four words. In the first place, we do not in English speak of "breaking," but of "putting out" an eye; and in the second place, the Spanish phrase "quebrar el ojo al diablo" means "to make merry" (the nearest English equivalent to the Spanish being, perhaps, "to drive dull care away"). The examples given, are, we think, sufficient to prove that Sir Clements Markham has missed a rare chance.

But though this translation leaves so much to be desired, the introductory matter of which we have spoken is useful, and the foot-notes that Sir Clements has appended to the text here and there are helpful in elucidating historical and other references. The same may be said of the indexes, and the sketch-map of the route taken by Lazarillo from Salamanca to Toledo.

The book is nicely got-up, and we have noticed only one misprint—on p. 95, where "timbrels" is printed "tumbrels." There are about a dozen illustrations, by Mr. Stephen Baghot de la Bere, in keeping with the character of the book. But why is the priest at p. 9 given a veritable gamp? And the notice on the inn at p. 93, "*Vinos da pasto*," is enough to make a Spaniard shudder.

John Keats: a Literary Biography. By Albert Elmer Hancock. (Constable & Co.)

MR. HANCOCK wishes to be described as a romantic critic—that, at least, is what may be inferred from his Preface. It is a position which a few only can occupy with advantage to letters. The license claimed by such practitioners has led to some egregious follies, while it has given

us discoveries beyond the reach of the pedant and the one-sided specialist. The essential quality of romantic criticism is intuition—a mysterious gift for discovering beauty and a magic touch for its elucidation. Men of genius, such as Mr. Swinburne, or Keats, who wrote

Spenserian vowels that elope with ease,
And float along like birds o'er summer seas,

become romantic, in this sense, so soon as they begin to write or speak about poetry; that which made them great poets makes them critics at once fanciful and profound. Neither the intuition nor the imagination of genius has been bestowed on Mr. Hancock; therefore, when he wrote,

"In this book I have endeavoured to conceive of Keats as the protagonist of a domestic drama, coming upon a stage of shifting scenes, as in the old chronicle-histories,—coming, playing his part, and passing tragically under the blight,"

he should have paused to consider whether his talents were suited to writing romantic criticism, or, to be more exact, critical and romantic biography.

In so far as his book is biographical it may be dismissed in a few words. The writer who would interest us in the retold tale of Keats must do so by the peculiar distinction of his own mind and the charm of his prose.

There is nothing uncommon that we can discover about Mr. Hancock's mind, and he writes in short, choppy, ill-connected sentences—a style without grace or vigour. Unless it be a dash or two of gossip, he has added little to Mr. Colvin's delicate sketch, and in his attempt "to attain the dramatic vitality of fiction" he is generally unimpressive:—

"In a storm of anger he leaves Hunt's house. Keats is no longer himself. The riotous imagination, now wholly beyond control, is straining to loosen his moorings to a human world and to drag him, perforce, toward the boundaries of *Mater Tenebrarum*."

Mr. Hancock's criticism is of two kinds. The quiet, unromantic student of Keats pronounces just and conventional judgments; from the ordinary premises he draws the ordinary conclusions, and, in spite of an unfortunate style, presents them with a good deal of sense and point. To distinguish "receptivity to all good things," "the rejection of the abnormal," "the love of fine excess," and "a distaste for logic," as significant traits in the character of Keats; to admire his invention and the felicity of his style, and to deplore his occasional over-emphasis and perversity, is unimpeachable criticism, but trite. "The lustre of imagination shed over reality the glamour of beauty" is an unattractive sentence, but a just observation; and when Mr. Hancock prefers to think of Keats as "a belated poet of the Renaissance" rather than a Greek, he is more than just—he is judicious. For years it was a commonplace of ill-informed criticism to describe the art of Keats as "Greek," presumably because he sometimes made use of classical mythology to express a joyous paganism as lovely almost as the

Hellenism of which it was reminiscent; in the same way critics still speak of the stately and classical Chénier as "the first of the romantics," for no better reason than that he permitted himself a rare *enjambement*. Great art less Greek than the art of Keats is to be found only among the frankly Gothic writers; the poetry of Keats excels in qualities which the Greeks did not cultivate, while a diligent study of the Athenian dramatists could, perhaps, alone have cured him of his characteristic faults.

Mr. Hancock is to be congratulated, then, on his discrimination, on having distinguished between good authorities and bad. Unfortunately, the sound though uninspired conservative, surely the natural Mr. Hancock, is dominated by the romantic innovator. Evidently, critics in the New World are expected to be original, and so conscious is Mr. Hancock of this demand that sometimes he delivers himself of the plainest truths as though they had just been revealed to him by the "oneirocritical masters," at other times likens Keats to King Lear. Mr. Hancock, discoverer and iconoclast, is not very interesting, though his strenuous love of liberty and fine contempt for aristocracies and academies give the book a much-needed note of humour. It is he who tells us that "the genius of Keats was first awakened by the moon":—

"The moon moved his childish heart potently. It was the consoling mother for his tears. It was the mystic presence that shared his joys, the comrade of his solitude, the substitute for mountains, books, friends, feminine charms."

The moon inspired Keats to write 'Endymion,' which turns out to be neither more nor less than "the philosophy of soul-making," a puzzle to which the key is "the meaning of the word 'spiritualize.'" Passing on to 'The Eve of St. Agnes,' the critic first surprises us by showing that Porphyro is an Italian Guelph and his lady's family German and Ghibelline, that their castle lies among the foothills of the Alps, and that old Angela is a prisoner from the south; then astounds us by contradicting Rossetti, and declaring that Keats had a great gift for narrative—an assertion which he makes good by retelling the story of the poem in his own words, which, one must suppose, are designed to bring out the subtlety and strength of the tale more persuasively than those of the poet.

Of 'Hyperion' he says:—

"There is in 'Hyperion' a rousing masculinity. It vibrates with mass power in action. Keats' principle of beauty in repose has been liberated into the beauty of dynamic energies."

This instructive criticism makes further comment on his style unnecessary.

This is a book neither for students of Keats nor for the fastidious in literature; but those who care to fill in with a dab of colour, be it never so crude, the outline traced by Mr. Colvin, may read it with pleasure, especially as such readers are apt "to skip the theorizing." The illustrations add nothing to the book.

CLASSICAL BOOKS & TRANSLATIONS.

Virgil. Translated by John Jackson. (Oxford, Clarendon Press.)—The Oxford series of classical translations was no doubt bound to comprise a Virgil, and Mr. John Jackson has essayed the task of making a version to satisfy modern demands. We have tested his work carefully, and do not hesitate to pronounce it on the whole satisfactory. It is essentially a close translation, often showing delicacy of touch. There is in the diction enough of archaism, though far less than Prof. Mackail allowed himself. Every now and again we note little felicities of wording or commutation of parts of speech which show that the translator has worked *con amore*. He tends, however, occasionally to force a little too much out of the words which Virgil—no doubt deliberately—allowed himself to use: this is a fault, though perhaps on the better side. Mr. Jackson expresses his obligation to distinguished Oxford scholars who "read the proofs and made many valuable suggestions and corrections"; but neither the Vice-Chancellor, Mr. Clark of Queen's, nor Mr. Godley of Magdalen seems to have detected the fact that in eight lines at the beginning of *Georgics* iii. two words are left untranslated—*de marmore* (l. 13), which should be taken with *ponam*, "I will build of marble," and *cursibus* (l. 20), "(strive) in races (and with raw gauntlet)." We have found other omissions in *Georgics* iii., and this seems to show the probability that there are many in the volume: e.g., l. 125, *dizere*, and three whole lines 135-7. Is this due to sheer prudery? Yet the Oxford Latin text does not omit them, and the translator does not omit l. 251. In the opening passage "published abroad" is too mild for *vulgata* (l. 4), which the context shows to mean "staled by usage, trite." In l. 23 *iuvat* is not satisfactorily rendered "I long (to escort)": the idea is different—"Even now I feel the thrill of escorting." Virgil, warming to his subject, grows prophetic, and imagines himself already officiating at this triumph to be. *Enim* (l. 70) cannot be translated "so," in spite of Pierius: Mr. Page's explanation of the passage is more satisfactory. In l. 75 *continuo* should be taken closely with *in arvis*, as in many such cases in Virgil. In l. 85 *premens* can hardly be rendered "snorting": rather "he restrains and rolls beneath his nostrils the gathered fire." Without going into the discussion of the meaning of the much-disputed word *vescus*, we think Mr. Jackson is justified in translating *vescum papaver* (G.; v. 131) as "fine-grained poppies." It seems evident that the word denotes daintiness somewhere in the thing it describes: possibly it is the flower, or even the stalk, as understood by a French translator, M. L. Larombière, who turns "les pavots au pied grêle." At any rate, Conington is not happy in his suggestion that the word refers to the "smallness of poppy seeds"! In l. 146 "the wine-bibber" is not happy for *potantibus*. Usage has given to "wine-bibber" a flavour of moral obliquity: nothing of the sort is intended here, but something like "to his cronies over their wine." In *Æn.* i. 198, *neque enim ignari sumus ante malorum* is not well represented by "for 'tis long since we made acquaintance with grief," but rather by "in days gone by we have felt the pinch of trouble."

Such things as these may seem comparatively trivial, but nowadays, when translations are many, one is differentiated from another mainly by small points.

We have no doubt that the large majority of those who will use Mr. Jackson's

translation will find themselves repaid by a study of his version, in spite of its omissions.

Select Epigrams of Martial: Spectaculum Liber and Books I.-VI. Edited by R. T. Bridge and E. D. C. Lake. (Same publishers.)—Since the publication of Prof. Lindsay's Oxford text of Martial some five years ago the amount of attention paid to the Roman epigrammatist has been steadily increasing. The abridged edition of this for schools was a happy thought, and last year we noticed favourably a metrical rendering of some of the epigrams by Mr. A. E. Street. Sixth-form boys are often attracted by Martial, and read him not under supervision in class, but "off their own bats." Such volumes as Mr. Street's and the edition before us are valuable because they help to keep youthful enthusiasm within proper limits, and to reveal the poet as the "kind, wise, and self-respecting gentleman" rather than as the "unseemly jester." The time that can be devoted at school to Martial is probably not much more than an hour a week for one term, and he will probably be read rapidly. This being so, the edition now put out by Messrs. Bridge and Lake, of Charterhouse School, is admirably adapted to school needs. They have been at pains "to make clear the thought and point of each epigram," and to keep their notes concise. The Introduction gives in a connected form all that need be known of certain features of Roman life constantly referred to in the text. For the convenience of those who are already in possession of Lindsay's 'Epigrammata Selecta,' the Introduction and notes may be had separately. The editors have produced a scholarly and well-planned book which sixth-form boys will not be slow to appreciate.

Æschylus in English Verse. Part III. By Arthur S. Way. (Macmillan & Co.)—Part III. of Mr. Way's English verse translation of *Æschylus* includes the 'Agamemnon,' 'Choëphoræ,' and 'Eumenides.' His readers by now well know what to expect of Mr. Way—dramatic life, scholarship, and metrical accomplishment. All these qualities are well exemplified in the volume before us. The present reviewer has thoroughly tested much of Mr. Way's work by reading whole plays in class, and thinks the translator's success is confined largely to the iambic portions of his work. On the other hand, the more elaborate metres of the choruses—perhaps almost inevitably so—fail to satisfy. An instance before us is the chorus of the 'Agamemnon' beginning at line 40. The metre refuses to flow: now awkward medial pauses check the rhythm, and now the reader loses his stride and has to return to the beginning of the line to get a fresh start. Mr. Way sometimes attempts too much, and we not seldom get unpleasant specimens like this ('Agamemnon,' 222 sq.):

Oh hideous wellspring of woes, the uncaring
Frenzy that trampleth on honour, the burning
Passion that steals hearts! Thus the severance
Of the fetter that trammelled the fleet, the deliverance
Of a wanton was he by his child's blood earning!

One may read this twice or thrice and not feel sure of the sense; pleasure in rhyme or rhythm there can be little. In this and many a chorus a good prose version to us at least gives far more pleasure. We feel that all Mr. Way's ingenuity of compound words, such as "down-streaming," "pity-gleaming," "squadron-leader," "tempest-speeder," and so on, does not avail to produce easily read, easily intelligible verse. Much of the chorus work appears to us an unsuccessful *tour de force*. Is it worth the pains? We note that here and there he does adopt more manageable metres, but there is a distinct relief when one reaches the iambic passages again. So Clytemnestra's account of the beacon's journey from Ida to Argos is

rendered in firm, vigorous verse. We may quote a favourable specimen of Mr. Way's technique from the 'Agamemnon,' 600 sq. :—

Haste will I now, with honour to receive
My lord revered at his home-coming. What
Can dawn with sweeter light to wife than this
The day she flings wide doors to her lord brought safe
By God from war? Thou tell mine husband this,
To come with all speed, come, the land's desire—
To come and find a leaf wife in his halls,
Even as he left her, as a watch-dog staunch
To guard his home, a foe unto his foes,
And in all else the same, who of his seals
Have broken not one all this weary while.
Pleasure with man beside, or rumoured shame
No more I know than—how to dye a sword.

Here the translator makes the most of the Greek and the dramatic situation. We are glad to find that Mr. Way gives Clytemnestra an effective exit, by following the suggestion of the Medicean MS., and assigning the next two lines to the Herald, whereas Mr. Sidgwick's Oxford text follows Hermann in assigning to Clytemnestra a frigid remark with which to strut off the stage.

The Frogs of Aristophanes. Translated by Gilbert Murray. (Allen & Sons.)—To read Prof. Gilbert Murray's spirited verse translation of 'The Frogs' of Aristophanes is a real pleasure. The amount of imaginative help such a version gives the student of Greek is great, and the Greekless public is put in a position to realize the humour of Aristophanes. The croaking chorus goes with a remarkable lilt, because Mr. Murray has—to use some words of his translation—"the grit that gives him heart to risk bold things." He boldly adopts the Limerick metre, and we are led by facile, yet accomplished workmanship sometimes to doubt whether we are reading Gilbert or Gilbert Murray. We quote the opening of the chorus :

Frogs. O brood of the mere and the spring,
Gather together and sing
From the depths of your throat
By the side of the boat,
Co-ax, as we move in a ring;
As in Limne we sang the divine
Nyctean Giver of Wine,
When the people in lots
With their sanctified Pots
Came reeling around my shrine,
Co-ax, co-ax, co-ax,
Brekekekex co-ax.
Dionysus. Don't sing any more!
I begin to be sore!
Frogs. Brekekekex co-ax.
Co-ax, co-ax, co-ax,
Brekekekex co-ax!
Dionysus. Is it nothing to you
If I'm black and I'm blue?
Frogs. Brekekekex co-ax!

It is in the really difficult parts of the work, of course, that the translator shows his quality, e.g., in the choric song which parodies the metre and style of Æschylus (p. 62), or the take-off of the choric song of Euripides, which is cleverly rendered (p. 93). By his rendering of Aristophanes's 'Frogs' no less than of Euripides Mr. Murray undoubtedly qualifies for

Free entertainment at the Central Hearth,
And also a special throne in Plato's row.

Some helpful pages of commentary are given at the end, in which some attempt is made to strike a just balance between the merits of Æschylus and those of Euripides.

Sources for Greek History, collected and arranged by G. F. Hill (Oxford, Clarendon Press), is not a new book, nor indeed a new edition, but merely a new issue, with an appendix containing corrections and some fresh material, which naturally—but unfortunately—is not indexed. In its ten years of existence this book has proved its worth so indisputably that we are glad to see it again in any form; but for the student there are obvious inconveniences in the present issue which nothing but a fresh edition will remove. It should not be long delayed; and, if Mr. Hill has in preparation a similar treatment of the sources for the fourth century, teachers and students of Greek history will be well pleased.

Fair Copies. By A. H. Cruickshank. (Oxford, B. H. Blackwell.)—Mr. Cruickshank, one of the masters of Winchester College, has collected in a neat little volume thirty-three Latin versions of various lengths in elegiacs and hexameters. They may be safely recommended to students of Latin versification as good work, always careful and scholarly, and sometimes very clever. The originals range from Spenser and Milton to R. L. Stevenson and Mr. Belloc. Mr. Cruickshank is equally at home in either mode. In his version of Warton's 'Ode on a Hampshire Village' we are glad to note a delicate feeling for descriptive rhythms :—

Quis denique culmen
Despicit tuguri admiraans, ulmisque latentes
Villas, et silice dura que tecta columbe
Stipant, dum procul accipiter secat irritus auras?
Quis lustrat spissas umbrosa cacumina pinus
Unde cadunt umbræ deserta per atria dudum?

Here we have the right Virgilian touch, especially in the line

Stipant, dum procul accipiter secat irritus auras,
where the spondaic doves give way to the dactylic kite. The first line of the same piece is also successful :—

Luge accessus luge dilecte: relinquit
Te sapiens.

Among many charming sets of elegiacs not the least pleasing is the version of F. A. Fahy's "Oh, 'tis little Mary Cassidy's the cause of all my misery." We quote six lines out of the heart of it :—

Tecum habitare casam satius sit, parva Neera,
Quam sine te Cresci condicione frui.
Hanc primum video Damone regente choreas;
Ad lacrimas moveor: carmina prius canit.
Nocte disque animum non cara relinquit imago,
Manc vigil nocte me vigilasse queror.

Selections from Erasmus. By P. S. Allen. (Oxford, Clarendon Press.)—The learned and laborious editor of Erasmus's 'Epistulae' has prepared for school use some selections from this author, principally from his letters, chosen with the special view of illustrating English life. Following on Mr. G. M. Edwards's two selections from the 'Colloquies,' this book is a further sign that a rigid adherence to classical writers, which was unknown in the earliest periods of modern education, is no longer held to be imperative in the teaching of Latin.

Mr. Allen has given an interesting selection, with notes that are concise and to the point. The Renaissance spelling has been modified, but some monstrosities remain. In a few cases we have marked in the notes what appear to be positive errors or oversights.

In 'Ep.' vi. l. 11, *cuius* has been treated as referring to *Horatius*. The context shows that its antecedent is *vulgus*.

'Ep.' xix. 122, "Iupiter nescio quis aut malus genius, non dimidium mentis, ut ait Hesiodus, sed totam mentem ademit." Hor., 'Od.' i. 3, 8, and Callimachus, 'Ep.' 43, are not parallel to this; it is *voûs*, not *ψυχή* of which Erasmus speaks. 'Ep.' xx. 34, "ni me Christianus pudor, cou Pallas quæpiam Homerica, iam capulo manum admoventem capillos vellicans revocaret." Mr. Allen refers to 'Iliad,' xv. 125 seq. The reference is surely to 'Il.' i. 194 seq. 'Ep.' xxiv. 316, *codicibus* is explained as manuscripts or printed copies of the 'Epistles.' Is it not rather paper-books for note-taking?

'Ep.' xxvi. 30, "vereor ne ipse Fulvii Rutubæque similior sim quam Apellis." Mr. Allen's note on "Fulvii Rutubæque" is "the names of gladiators (cf. Hor., 'Sat.' ii. 7, 96): who are here taken as types of the unskilled." Did not Erasmus misunderstand the passage in Horace, and take Fulvius and Rutuba to be indifferent painters?

In the note on xxvii. 10, Erasmus is said to have been frequently claimed by the Germans of his own day as one of themselves.

He has also, it might be added, been claimed by Germans of our day. Erasmus fills twenty pages in the 'Allgemeine Deutsche Biographie,' where the writer of his life remarks that Germany may count him among her most distinguished sons.

While pointing out many of Erasmus's allusions to passages in classical writers, Mr. Allen fails occasionally to indicate the source of a reference. In xxiv. 55, "ut nemo melius teneret unguis digitosque suos," cf. Juv., vii. 231 seq. In xxvi. 66, "Quæ sola viris esse curanda docet Ovidius" the passage referred to is 'A. A.' i. 513 seqq. The reference in xxvi. 155, "Pythagoricum illum philosophum," is to Diog. Laert., viii. 1, 6. It should have been mentioned on xxiv. 635 that the sentiment in Colet's sermon, "Pacem iniquam præferendam bello æquisimo," is taken from Cic., 'Ep. ad Fam.' vi. 6, 5.

The present volume is apparently designed for beginners. May we hope that as Mr. Allen is devoting himself to the study of Erasmus he may see his way to edit a wider selection suitable for a sixth form or undergraduate students?

Latin Prose Composition. By W. R. Hardie. (Arnold.)—How little finality there is in classical studies is well exemplified by the case of Latin prose composition. There are, indeed, enough fixed principles to go upon in teaching students even up to the stage of undergraduates; but a teacher may spend fifteen, twenty, or thirty years in lecturing on this subject, yet every week, without much special investigation, add points to his knowledge. Every teacher of Latin prose must be conscious that in almost every lecture he has to make statements on the ground of general impression received in the course of reading Latin authors rather than on the ground of definite statistics. As Prof. Hardie says in his Preface, "It is a hazardous thing to make a large number of statements about the usages of an ancient language." To the teacher one of the main interests of a new book on Latin prose is the possibility that he may find some of his more or less hazy surmises confirmed or definitely proved erroneous by the investigations of another. And it is not so much in the method as in the matter of the subject that further knowledge is needed. Nägelsbach's studies on rhythm go to prove that even this limited ground has received not much more than its first ploughing. In spite of the work of Nettleship, and Prof. Hardie in this book, there is room for more exhaustive study of the range of metaphorical expression in Latin, and the boundaries between poetical and prose diction. No teacher can have failed to be puzzled by many problems in the order of words in such writers as Livy and Tacitus.

Enough has been said to show that Latin prose is a subject which is very much alive, and that new books dealing with it may be full of freshness, even when they treat of the more elementary parts of the subject. We welcome Mr. Hardie's book because it has a large share of this freshness. Of the two parts (which it is a convenience to be able to buy separately), the first contains notes on grammar, a section on questions of style, and a "Brief Survey on the Resources of Expression in Latin." Under each heading we have learnt something worth knowing, because the writer has obviously had the courage to examine Latin texts for himself and draw his own conclusions, and the patience to make discriminating notes of the blunders of thoughtful pupils. A case of the latter sort is the too frequent use of *cum* with the subjunctive. Mr. Hardie's faculty of seeing his way

through difficulties and clearing the path for others is well shown in his section on conditional sentences in *oratio obliqua* and after *haud dubium est quin*, and in that which deals with the legitimate uses of abstract nouns.

The resources of expression in Latin are treated under the heads of Religion and Theology—Mind and Character, Psychology and Morals—Political and Constitutional—Nature—Literature and Art. This chapter is naturally discursive, and, as the writer himself sees, liable on a hasty view to the charge of inculcating set phrases for such words as "revolution," "presence of mind," "fanaticism." Teachers however, will admit that the phrases suggested are reached in the best possible way by working up logically from the underlying idea. It is with phrases as with idioms. Certain general principles being continually kept in sight, the pupil must gradually be saturated with them: sometimes it will be the principle that suggests the phrase or idiom, and sometimes vice versa. Any boy from the fifth form upwards would get great good from a careful study of this section (pp. 93-124), which is one of the distinctive merits of the book. The passages for translation are many, and chosen from a great variety of writers, and we are glad to see that no stale pieces are included. A good selection arranged under the headings of Historical, Oratorical, Epistolary, Moral, Literary, &c., will be welcome, though reference to Mr. J. E. Nixon's book will still be necessary for distinctions of style to be observed in these various departments, as Mr. Hardie fails to tackle this subject. We conjecture that the book has been written mainly with a view to the needs of Mr. Hardie's pupils at Edinburgh University; but it seems to us to be the kind of manual that might be put into the hands of fifth-form boys and students above that standard.

There is one section that it would have been better to omit—that on the structure of sentences in verse (pp. 84-92). It was probably written for Scotch students, who do not usually write Latin verses; but even for them the pages will be virtually useless. It does not materially "help to an understanding of the prose sentence"; and the plea that "the writer of Latin should be able to render metrically a verse quotation" seems to show that Mr. Hardie, as well as Homer, is capable of nodding. Having a particular interest in Latin versification, the present reviewer read the section carefully, wondering whither it tended, and found it led nowhere. It contains the startling remark: "The composer of a Hexameter must therefore start with a clause which makes 2½ feet (like *cesserat imperio*) or 3½ feet." Does the writer mean "phrase" instead of "clause"? But even this is not true; e.g., *æternam moriens famam*. "Combination of feet" is probably meant. However, this is a small matter.

We add one last word on the custom of publishers of not submitting to criticism the Latin versions of English passages. Obviously the merit and selling power of a book like this are largely dependent upon the value of the versions. Teachers in most cases use the renderings of acknowledged scholars. We can say nothing of Mr. Hardie's Latin prose versions because they have not been submitted to us. We have heard it said that publishers do not wish it to be generally known that versions are issued; but it is well known among both teachers and pupils that they do exist. Review copies of such books will in the majority of cases find their way into the hands of experts, i.e., practical teachers who know how to use keys.

OUR LIBRARY TABLE.

CAPT. A. T. MAHAN's new book *Naval Administration and Warfare* (Sampson Low & Co.) is a reprint, with slight alteration, but with some notes and an important Preface, of his recent articles and one earlier essay. The general reader will not care for the first chapters, dealing with our Board of Admiralty and the United States Navy Department. The third essay must be read in connexion with the Preface, where the same incidents of the Russo-Japanese War are treated upon more accurate data. Capt. Mahan admits that he no more knew than did the admirals and generals in the field the whole circumstances when he wrote; but he is able to leave the article almost untouched, inasmuch as the general principles are of eternal applicability. He adds with much truth that, critics and generals being in the same position at the moment, later comment, as, for instance, by the Prussian General Staff, must—in order to be fair—give weight to this consideration. The controversy as to the partial failure of the Duke of Wellington's plans in the Waterloo campaign is a case in point.

The main subject of argument in the middle pages of this volume is the entrenched camp, although the phrase is hardly used. Were we right in holding on to Ladysmith? or were we helped by fate when unable to help ourselves? Were the Russians wise in remaining at Port Arthur? Could the Japanese have acted otherwise than they did in hammering Port Arthur at the loss of 60,000 men? Capt. Mahan might be sharply criticized upon his main contention that the Russians were wise in the course adopted, but this would be impertinent in face of the fact that he thoroughly understands the weak point, and admits it in at least two passages. When the boasts of the magnificent scale of the establishments at Port Arthur, and of the commercial magnificence of Dalny, were crowned by the creation of a Viceroyalty and nomination of a Court favourite as Viceroy, the Russians entered upon a policy of inflation of their position, which did not correspond to the military facts. The railway and the two capitals—military and commercial—in the peninsula rested on prestige, not strength. But the Russians "took in" Russia—not Japan, and not (we may add) even the British War Office—probably not the German. Given the fact that they were there, and had divided their fleet so as to make it extraordinarily difficult to use against Japan in a war—evidently one of sea power, Capt. Mahan proves that the Russians could not evacuate Port Arthur. The Treaty of Portsmouth would have been signed at the beginning of the war instead of at the end: the revolution would have broken out two years sooner. Or else, like clever swordsmen, the armies might have looked at one another until it was time for others to interfere. But Capt. Mahan makes no defence of the policy (given the retention of Port Arthur) of shutting up the fleet in harbour. He deploras, as all sailors must, the picture presented by the Russian admirals. They could have come out at any time; and it was obviously their duty to do so and wear down Togo, even at the price of uniform defeat. But then, if so, why were they there at all, or why were all of them there, i.e., nearly the whole of the Pacific fleet? This problem Capt. Mahan is as competent as any living man to face; but he does not discuss it. Before the war broke out the private opinion of the most competent strategists, as was stated in this journal among others, was

everywhere that the Russians must be as well aware as the other nations that there was at least a risk of war, that such a war would turn upon the possibility of invasion across the sea, and that, with a great superiority of ships, Russia, in order to win, must display naval energy. The weakness of the Russian officers being known, it was fully expected that the Japanese would confine themselves—risking the naval adventure, as they did—to cutting the railway at the neck of the peninsula. Whether Japan would not have obtained a more favourable peace than that of Portsmouth had she worn out the Russians at a greater distance from their base, instead of following them to the north, is no doubt an arguable matter. Japan would have supported her blockade of Port Arthur on the land side by expeditions to Saghalien and to the Amur. No one has ever given a sufficient explanation or made a clear defence of the military policy which Japan adopted; and no one knows by whom, soldier or politician, that plan of campaign was designed. For Capt. Mahan, a sailor, to prove only, as engineers and artillerymen are fond of doing, "the value" of the entrenched camp—Ladysmith or Port Arthur—in detaining a great army which might have been more formidable elsewhere, begs the question; and whether "Port Arthur fulfilled the function," or did not, the question we have asked above remains. No doubt "abandonment of the place by Russia meant destruction to the fleet within," but we are no nearer an answer to our doubt—whether nearly the whole Eastern fleet of Russia should have been there. We are also inclined to dispute Capt. Mahan's view of "the evidence of the value of commerce-destroying given by the Vladivostock squadron." It was not, we think, "most important," and, if it had been, would only prove our case in favour of greater dispersion of the Russian naval resources at the beginning of the war.

In Capt. Mahan's criticisms of the conduct of operations by the Russians, and proof of the superiority of Kuropatkin over all other Russian commanders by land and sea, all now agree. When Capt. Mahan treats as "the most instructive feature of this Russian mistake" (the disposition of her fleets) the fact that it was based on a peace policy, excluding war conditions, and "inexcusable in a Government not brow-beaten by political turmoil," he suggests that a Parliament or a democracy is less competent than a despotism to conduct war. Whatever may have been the follies of the Duke of Newcastle or of Panmure, it is difficult to read Russian records without forming the conviction that, of all unsound directors of war, despots, except in the rarest cases, are the very worst. The Russians never carried on by land or sea a campaign even partly successful except under Paul and Suvarow. But we now know what has been long concealed, namely, that all the failures, at Zurich for example, and the ultimate collapse of the Russian campaign in Switzerland and Italy, were due to exactly the same cause as paralyzed the Russian fleets and armies on the Danube in 1853 and 1878, and in the war against Japan. The British officers by whom Suvarow was surrounded, reporting to the Cabinet at home, drew a frightful picture—evidently true—of the features of a campaign conducted at a great distance from Russia by an autocratic Government, free from the beneficent influence of publicity.

New Zealand. By Reginald Horsley. (T. C. & E. C. Jack.)—The latest addition to the "Romance of Empire" series is more

fortunate in its author than its illustrator, although the work of the latter is excellent as a "modest remembrancer" of the text. Mr. McCormick's faults are that he is too conventional in his representation of dramatic scenes, and that in the native pictures he is not always careful to preserve the Maori type. Mr. Horsley's summary of the history of New Zealand, if it contains little that is new to the specialist, is graphic and vivid in its descriptions of the main events with which it deals. The author is a eulogist of the admirable Maori, even, possibly, to the verge of a tendency to indiscriminate "whitewashing"; and while one reads with admiration that on one occasion the chivalrous natives were to be heard warning their foes to "lie down" before they were fired at, it is difficult to accept his persistent acquittals of all charges of treachery. Mr. Horsley tells picturesquely the tale of the contest between the Waikato and the Arawa natives, of the assassination of Capt. du Fresno, and the wars of Hongi Ika, and when he comes to the thrilling escalade of Lieut. Phillpotts at Oheawai, he rises to the occasion.

Mr. Horsley is often prodigal of instructive detail about the life of the Maoris, as when he describes the manner in which they removed the hair from their face by using cockle-shells as tweezers, or his reference to the introduction of the horse by the pakeha. This quadruped, he says, was described as the "kuri nui," or large dog.

"Can he talk?" said one. "Does he like boiled potatoes?" said another. And a third: "Mustn't he have a blanket to lie down on at night?"

The author sometimes shows a lack of proportion in his estimates. But such dramatic writing as that describing the fate of the bugler of Boulcott's Farm, or the account of the earthquake of 1848 and the Tarawera eruption, more than compensates for any want of critical balance. Mr. Horsley's book forms an historical complement to the multitude of topographical works on New Zealand, and, if popular in method, is always careful and generally trustworthy.

Egypt and the English. By Douglas Sladen. (Hurst & Blackett.)—"To make the intelligent British reader familiar with British public opinion in Egypt upon the Egyptian question," is Mr. Sladen's main object in this work, as announced in the Preface. But the opinion of the majority of such residents upon problems of the country is not worth much, being formed with little knowledge and no understanding, entirely in the direction of their own interests. Its key-note is contempt for the native Egyptians and disregard of their feelings; and it has always ranked among the obstacles to good administration of the country. Mr. Sladen, in the few chapters devoted to Egyptian politics, has adopted this narrow and prejudiced standpoint; and while we agree with his conclusion that the Egyptian is ill-adapted for self-government, we strongly object to the terms of its expression. On p. 116 we read:—

"The Egyptian Nationalists and other enemies of England shout in chorus that it is an outrage that so civilized and advanced a country as Egypt should not have a Parliament of its own. Is it so civilized? Is it so advanced? Would it be even possible for it to elect a Parliament at all in a way that would commend itself to any sane white man? I say white man, because it must be remembered that an Egyptian is not a white man, but a mixture of black and yellow. The fellah, who forms the backbone of Egypt, whether the skin of the individual is darker or paler, is only a black man in his degree of civilization; is only a black man in his degree of civilization; is only a black man, whether he is a youth and wears comic-opera

clothes and boots, or is one of the fat men who make cafés odious, is in his ideas of women, morality and truth, yellow inside at any rate."

Again on p. 119 Mr. Sladen refers to "the hoggish, but really dangerous conspirators of the cafés."

We fail to see what good all this can do, particularly as the persons inveighed against are mild and amiable. They are no more "hoggish" than the average Englishman, either in diet or behaviour. They have only the misfortune to be fat, and unknown to Mr. Sladen. They are at any rate courteous to political opponents.

Of the late Mustafa Pasha Kâmel the author writes that he was "a leader of exceptional success, but no morals"—again giving a false impression, since "the Mourned of El Islâm" was not exceptionally dissipated, nor, we believe, deceitful. He was merely a childish enthusiast, to whom popularity was as the breath of life.

Apart from these rash judgments, the whole work suffers greatly from the fact that all the author's information is at second hand. Had he been conversant with Arabic, he could have picked out for himself from any paper passages infinitely more diverting and illuminating than those included in his chapter on the Press in Egypt, which is none the less the soundest in the book; he would also have avoided such blunders as "the Al Minbar," &c., and "Al Akbar" (meaning "God") for Al Akhbâr (meaning "news"). The characters given of the Sheykh Ali Yûsuf and Hâfiz Awwad in this connexion ought to have been inverted. The account of recent progress in the Sudan, also, is impaired by Mr. Sladen's blind dependence upon the information he has procured. For the rest, the work seems to be a loose compilation where it is not an advertising guide-book. The chapters on Egyptian politics alone call for serious treatment. Their tone—the tone of the average unofficial Englishman—will show "the intelligent British reader" some real ground for that discontent in Egypt which has always been social in its origin rather than political.

The same country is considered in *Egypt and its Monuments*, by Robert Hichens (Hodder & Stoughton), which is a handsome book, and contains Mr. Hichens's impressions of different sites in Egypt. They were, we believe, originally contributed to an American journal, and some allowance must be made for the medium; but even when this is done, we hardly see the justification for the flamboyant style in which they are recorded. We are not in the least interested in reading that "scarcely had I set foot once more in Egypt before Thoth lifted me into the Boat of the Sun and soothed my fears to sleep," or afterwards that "Egypt took me like a child by the hand and reassured me." The author's description of the scenes at Sakkarah at the "little Christmas" of the Egyptians does, indeed, help to bring them more forcibly before us; but when he comes to Abydos, he relapses into mere bathos, and wastes pages in telling us how he ordered his dragoman to leave him alone within Seti's temple, and how "a girl-child swathed in purple," with eyes "full of cloud and fire... leaned from a roof, sinuously as a young snake, to watch me." Nearly the same thing occurred at the Ramesseum, although there was here no "girl-child"; and we can only suggest that Mr. Hichens's habit of requiring solitude in which to wrestle with his emotions must have caused great trouble to the *ghafirs* in charge of the temples in question, and must have given rise to the, we are sure, unfounded suspicion that he intended to

carve his name on their walls. Mr. Hichens also remembers "when I was on my first visit to Egypt lunching at Thebes with Monsieur Naville and Mr. Hogarth," and afterwards "seeing a white temple wall come up into the light with all the painted figures surely dancing with joy upon it"; while one of his most human passages chronicles that the ancient Egyptians swore solemnly "by him who sleeps in Philæ. Now they sometimes swear angrily at him who wakes in, or at least by, Philæ, and keeps them steadily going at their appointed tasks." Those who like this sort of writing will find plenty of it here, and the book has the advantage of being illustrated with some excellent photographs by different hands, and nearly a score of paintings by M. Jules Guérin, reproduced in three tones. The last are, like the text, impressionist, and rather "voyant," but have a real merit of their own.

In Morocco with General d'Amade. By Reginald Rankin. (Longmans & Co.)—Major Rankin's account of the recent fighting in Morocco should receive a warm welcome in England. It is a sufficiently good book to make one resent its not being much better, so far as craftsmanship goes. One is justified in looking for some workmanlike method, for system, and lucid arrangement. But these qualities are lacking, and their absence reduces materially our satisfaction with the book. Its value is considerable; but its right appreciation makes too great a demand upon the reader's patience. Major Rankin acted as correspondent for *The Times* during the French operations in Morocco. No doubt readers of that paper were glad to have brief descriptions of Moorish life, scenery, customs, tradition, &c., when news of military operations happened to be scarce. But a book should arrange these things in distinct sections, to avoid confusion.

For the military student who will do a little sifting for himself, there is valuable first-hand information. The author has nothing but praise for the French soldier in action. Campaigning in a wild country like Morocco provides temptations for the soldier, and especially, one may suppose, for the Latin soldier of excitable temperament. Major Rankin, writing from close observation, gives the lie direct to those hostile critics who have made accusations of cruelty or barbarity against the French troops. If they erred at all, says this observer, it was on the side of humanity—a remarkable tribute to the Algerian Legionary. The book has many good illustrations, maps, and plans, and should prove worthy of another edition presently—in which event we recommend a rearrangement of its contents.

The Varying Year. By the Right Hon. G. W. E. Russell. (Allen & Sons.)—Here is a good, though hardly an original idea, most agreeably executed. Mr. George Russell takes the twelve months, and discourses at large on each, from the standpoint of a Londoner who makes occasional expeditions into the country, but who, his autumn holiday over, returns with zest to town. The net of his sympathies is widely cast, though the theatre seems to escape it altogether, except when viewed through a schoolboy's eyes. To some of us, too, the landmark in the year's art is not, as with Mr. Russell, the exhibition of the Royal Academy, but of the Old Masters. Still, these are delightful musings, with just the right touch of sentiment and no undue amount of discursiveness. We wish that Mr. Russell would earmark his quotations more often than he does, since he might thereby send his readers back to the originals.

Peter Pan's Postbag (Heinemann) is a collection of letters written to Miss Pauline Chase by a number of juvenile admirers. It includes an introduction by Miss Chase, and a portrait of her in her part of Peter Pan. There are also many illustrations by Mr. Albert Rothenstein. The volume is nicely printed and produced, but we cannot perceive any adequate reason for its publication.

MESSRS. MACMILLAN send us in a neat box Mr. Marion Crawford's "Singer's Trilogy" of novels—*Soprano, The Prima Donna, and The Diva's Ruby*. It is good reading in a most attractive guise, for the volumes are handy in form, beautifully printed, and bound in comely red leather.

WE have received *Whitaker's Almanack and Whitaker's Peerage* from the office, 12, Warwick Lane. The former, now in its forty-first issue, has been rearranged and augmented, and is an invaluable book of reference, since it is provided with an excellent Index. The 'Peerage' has fairly won its way to favour as a brief guide to the subject, distinguished by its list of seats.

THE VOICE.

"Come out from the house of brooding,
Where Life sits dumb and drear;
Come out from the shadow's menace,
From the sweating and the fear!
Come out from your fruitless waiting
The end of the world's despite!
There is a gleam across the heath
Which beckons through the night."
"Little one, what of the dark,
The quaking bog and the clutching stream!
Little one, what of the bones so stark
That hang from the gallows beam!"

"Christ welcomed a thief in heaven,
Though the crows might eat his flesh;
The dead swings free on his windy tree
While you writhe here in the mesh.
Better to dare the darkness,
Better the clutching stream,
Than never to know through wail and woe
The secret of the gleam."
"Little one, what of the mist!
Darkling and drear, still home is home.
Nay, go not, little one! Little one, hie!
I'll come! Wait while I come!"

The small voice sang through the darkness,
And a child gleamed white at the door;
He knew not whose—nor what drew him
As he followed it out to the moor.
And there was a sound of groaning,
Of water and earth at strife,
Yet never and never and never before
Had he felt such lust of life.
"Little one, is it far?"
He looked for the child, and he was gone;
Only a moving spark like a star
Beckoned him on and on.

Headless of swamp and shadow,
Headless of rock and thorn,
He followed the gleam through the clutching stream,
Weary and wild and torn.
The dead laughed out on his gallows—
And, lo! the ridge of a down,
And the spark he had traced by wind and waste
Was a star swung over a town.
Over a sleeping town
It swung in a silvery mist of light,
And straight, in a mood he never had known,
His tears fell fast at the sight.

For now he could read the secret
Hung up there in the skies—
'Twas the little window through which Death looks,
The wonder that never dies.
O! what, could we gauge the meaning?
O! what, could we comprehend?
So the gleam, the gleam were no longer a dream,
But dust and death and the end!
Little one, hail to the dark,
The quaking bog and the clutching stream!
Little one, hail to the bones so stark
That hang from the gallows beam!

"O, the spirit of all flies on,
And no end is ever found.
No ring on a weary ring we,
Travelling round and round;

But ever by death and darkness
We pass to the newer light—"
He kissed his hand to the merry star,
And he turned him home through the night.
His hand to the star he kissed,
And he went through the night and the rain;
And, lo! his own window through the mist,
And there was the gleam on the pane!
BERNARD CAPES.

INTERNATIONAL TRIBUTE TO PROF. VON WILAMOWITZ-MOELLENDORFF.

ON December 22nd at noon three deputations met in front of the house of the great Greek scholar Prof. von Wilamowitz-Moellendorf, and entered together by appointment. Prof. E. Norden of Berlin, as spokesman of the first deputation, referred to the well-known fact that the Professor disapproves of birthday ceremonies—a fact to which he gives expression in the preface to his translation of the 'Hippolytus' of Euripides—but excused himself by saying that the deputation brought him on his sixtieth birthday only a few sheets of paper, inscribed with the names of scholars belonging to almost every country—in fact, to every educated country. These scholars wished to put at his disposal the means of undertaking some special work of research; and, though the result of their wish did not vie in magnitude with the Zeppelin Fund, they now had deposited to his order in a bank in Berlin the sum of nearly one thousand pounds, on the sole condition that he devoted it, in such way and time as he pleased, to the completion of some important undertaking which should commemorate this occasion. Prof. Norden's speech, which contained many delicate touches of humour and feeling, was a complete surprise to the recipient; the secret had been well kept from him; and as the speaker mentioned, even his own daughter had been in league with the rest to keep him ignorant of the conspiracy against him. In his reply, along with many characteristic expressions, which would have delighted those who find pleasure in the candid, strong, yet graceful personal quality of his work, Wilamowitz mentioned that scholarship had always to struggle against the difficulty of finding the means to perform the tasks that lie before it—partly to find the suitable men, still more to find the money. He said with strong emphasis that everywhere there existed ignorance of the way in which great works of literary or linguistic or historical research must rest on a basis of financial expenditure.

In Britain we are familiar with both these difficulties, especially with the second. Money can be found for buildings, for payment of teachers, for all parts of education; but there exists only the scantiest recognition of the fact that, when once you have at last found the scholar, the means of paying the expenses of research must also be found. We had thought that in Germany this need was better known and met; but we gather that recently a great change is perceptible in this respect. Our impression is that, partly, Government resources are so strained for purposes of armament and war as to starve the departments of mere intellectual expenditure; partly, perhaps, the increasing popular influence in the government of the country means increasing jealousy with regard to the allotment of public money for purposes of intellectual work. These intellectual purposes must be carried out by individuals, and the populace is naturally always jealous about trusting sums of public money to be used by single individuals at their discretion; yet there is no way of

performing such works of research except by giving some scholar of recognized ability a free hand to do the work.

The second deputation consisted solely of Prof. Sir W. M. Ramsay, who in a Latin address expressed the desire felt by British scholars to be present to salute Prof. von Wilamowitz on this day, if conditions of space and time and public duty had permitted; and stated that he, however unworthy an agent, had been entrusted by various groups and associations of scholars with the honourable duty of presenting their congratulations. He would not spend time in reading all the addresses with which he was charged, but reciting the two shortest, would only mention the others. He read first a resolution of the Council of the British Academy directing him to convey the good wishes of the Academy to the Professor as an Honorary Fellow; and after briefly mentioning and delivering the messages of congratulation, accompanied by Greek epigrams, sent by the Society for the Promotion of Hellenic Studies and by the Classical Professors, Lecturers, and Head Masters in Edinburgh University and City, and stating that some other addresses had failed to arrive up to that moment, owing to difficulties caused by postal and custom-house regulations (as parcel post has to pass the customs), he read the short address from the Classical Professors and Lecturers of Aberdeen University, charging him to convey by word of mouth the feelings of them all. He asked permission to express in modern homely tongue the deep sentiment which they entertained. As a reason why, amid all the great German scholars to whom every day they came for instruction and guidance, they made an outstanding exception in this case, he recited the note from Wilamowitz's commentary on the Messenger's speech in the 'Hippolytus,' 1173 ff. The commentator in that, the most delightful note (as some of his intimate friends in Britain thought) ever written on a Greek poet, described how he, as a grenadier, was quartered in Beauvais in 1870 in the house of an *ancien directeur de collège*; and at dinner the young grenadier and the old schoolmaster had disputed about the respective merits of Euripides and Racine, and the recitation of his French host had made him for the first time understand the character of the French alexandrine metre; and he could never read that scene of Euripides without recalling the picture, as the young soldier and the old teacher recited the French and the Greek in emulation. The speaker recalled this fragment from a commentary as an example of the spirit in which Wilamowitz lived, and made his readers live, the life of the Greek world as an element in their modern life, raising them high above the sordid splendours and brutalities of the modern European world into the clear ether of the beauty, truth, and eternity of literature.

That foot-note in a commentary was perfect in itself and for itself, and contained all the elements of literary genius, one of which was the touch of humour in the concluding words, which told how the *Weltkind*, the soldier quartered along with him, sat and ate the ragout while the two enthusiasts disputed. The speaker suggested that the *Weltkind* had finished the ragout, while the others were away high in the world of art; but the Professor interjected that he had not sacrificed his appetite entirely to literature. Sir W. M. Ramsay related how he had first learnt to know Prof. von Wilamowitz many years ago from reading his book on *Ishyllus*, and especially the chapter on *Iamou Gonai*, the circumstances attending the birth of *Iamus*. The creative and poetic

imagination which illumined that book had been a revelation to him of the possibilities of Greek research. He could express his feelings in reading it best in the words of Keats, when he first read Chapman's translation of Homer:—

Then felt I as some watcher of the skies
When a new planet swims into his ken.

But he found in another English poet the best expression of what he felt with regard to this great interpreter of the Greek thought. The poem which he had in mind purported to be a soliloquy of the old German Vogler, the Abbot of Würzburg. The master of early music is represented as saying that it is only the musician of whom it is true that, if you give him three sounds, he makes of them "not a fourth sound, but a star." There was one man to whom he could apply the same metaphor, who could take three facts and make of them an idyll of Greek life; and that was the man to whom his colleagues and friends in Aberdeen had instructed him to address this expression of their feelings. He believed that in conveying this message he was expressing the feelings of classical scholars in Britain generally.

Prof. von Wilamowitz replied in a Latin speech, delivered with remarkable ease and fluency, taking up every topic that the Scottish Professor had touched, and handling all with charming grace and simplicity, and with deep feeling. Nothing in the whole proceedings was so impressive as this speech delivered on the spur of the moment without preparation. The scene *inter Bellovacos* was not one that was likely to be brought up on such an occasion; and he recalled it in happily chosen terms as a pleasant memory, and with pleasure that it was appreciated by others in the way that he himself felt it.

The third deputation was from the students of the German Universities, one of whom was a lady. The speaker expressed the desire felt by students who had profited by his teaching (on the brilliancy and impressiveness of which he laid great stress) to present some memento of their own apart from the international gift; and asked the Professor to accept a bust of Euripides, which was not yet perfect, but of which he brought a photograph.

An American scholar who had given notice of his intention to present addresses from various institutions in the United States was prevented from visiting Berlin. When the Professor had suitably acknowledged the presentation by the students, the business part of the ceremony ended, and the members of the various deputations took their leave one by one, after some general conversation. The meeting left an abiding impression of the vivacity, ability, and youthfulness which characterize the great scholar.

THE SHAKESPEARE QUARTOS.

December 24, 1908.

In the number of *The Library* for April last Mr. Greg claimed to prove that certain Shakespeare Quartos which bore on their title-pages the dates 1600 and 1608 were actually printed in 1619. An unsigned article in your columns on May 2nd last adopted Mr. Greg's conclusions without much qualification. Subsequently it was pointed out by others besides myself that the evidence which Mr. Greg adduced was incapable of the positive interpretation which he placed upon it.

These circumstances render it desirable that mention should be made here of the fact that in the current number of *The Library*,

which I have only lately seen, Mr. Greg admits that a substantial portion of his testimony proves on further inquiry to be unsafe or untenable. Mr. Greg now bases his case exclusively on a complicated argument from watermarks. On the validity of this argument, only one who combines indefinite leisure and opportunity of research with microscopic powers of vision can express any opinion. I understand that Mr. Alfred Huth, who has exceptional facilities for pursuing this side of the inquiry, differs from Mr. Greg on the main point at issue. But in view of the inaccuracy which Mr. Greg now admits in the original presentation of his case, it would be manifestly rash for Shakespeare bibliographers to accept Mr. Greg's guidance in the matter, without ampler and clearer corroboration than is at present forthcoming. SIDNEY LEE.

THE SEAL OF DORCHESTER.

I HAVE read the reply of Canon Mayo in your issue of December 19th to my letter of October 17th last, concerning the arms of France "ancient" on the seal of the borough of Dorchester, and I will answer him. What are the points in issue?

I stated firstly that the borough seal with the arms of France "ancient" was confirmed to the use of the town by Clarendieu King of Arms in 1565, and Canon Mayo does not deny this. I stated secondly that Canon Mayo, in his bulky volume on 'The Municipal Records of the Borough of Dorchester,' has failed to describe these arms as France "ancient"—a very serious omission—and Canon Mayo does not deny this. I stated thirdly that the question as to whether the borough was entitled to bear on its seal the arms of France "ancient" was wisely entrusted by the Town Council to Mr. Everard Green, Rouge Dragon, and he advised them that due record of this right existed, and that the borough was fully entitled to the use of this most interesting seal; and, moreover, that the seal of the borough carrying the arms of France "ancient" was executed under his advice and personal supervision. Canon Mayo again does not deny this.

Much of the long letter Canon Mayo sends you is historically interesting, though much of it is open to criticism; but I will not fill up your valuable space in discussing side issues of little real importance. My complaint is that no one would discover from Canon Mayo's portly volume that the borough of Dorchester was entitled to carry on its seal the arms of France "ancient," yet this is a matter of first-rate importance, for it carries the municipal history of the town back more than five centuries, prior to A.D. 1399 at least. Nor would any one discover from his volume of 'The Municipal Records of Dorchester' that this seal is now actually in use. On the contrary, any one would be led to believe from the erroneous description given in that volume of the confirmation of this seal in 1565 by Clarendieu King of Arms, and from the three illustrations in that volume, that the seal of Dorchester carried the arms of France "modern"—a seal that might have had its origin at any time down to as late a period as A.D. 1800. This is a grievous error, and all I was concerned to do was to draw public attention to it; for if not duly noted, it might lead to much confusion in the future, to the detriment of the borough—a borough which is naturally proud of displaying upon its municipal seal (a seal of such striking interest) arms which, at a glance, prove what a very long municipal history the town possesses.

ROBERT EDGECUMBE.

THE BOOK SALES OF 1908.

I.

THE sale of the first part (A to Holinshed) of the extremely important library of Lord Amherst of Hackney stands out in bold relief among all the other sales held during the year which has just drawn to its close. Though shorn of much of its interest by the private disposal of all the Caxtons, said to have been bought *en bloc* by a well-known American collector, the sale comprised a sufficient number of books of the greatest rarity to invest it with more than ordinary importance. Three printed volumes realized 1,000*l.* each and upwards—the so-called Mazarin Bible, from Genesis to the Psalms inclusive, 2,050*l.*; King Charles I.'s own copy of the Cambridge Bible of 1638, 1,000*l.*; and the 'Apocalypsis S. Joannis,' a block-book on 48 leaves, probably printed in Holland in 1455, 2,000*l.*—the same book sold at the Earl of Crawford's sale in 1887 for 500*l.* In addition, other books but little less noteworthy ran into hundreds of pounds, chief among them being a copy of the second edition of Dame Juliana Berners's 'Treatise perteynynge to Hawkyng,' printed by Wynkyn de Worde in 1496, which was sold for 600*l.*, and the *editio princeps* of the first classic ever printed—Cicero's 'De Officiis,' 1465—700*l.* The Amherst Sale, having taken place so recently as December last, will be well in remembrance; and as it is to be concluded in March next, little would be gained by recapitulating its many unusual features at this stage.

Apart from Lord Amherst's fine collection, that of the late Dr. Gott, Bishop of Truro, sold by Messrs. Sotheby on March 20th and 21st, claims the most attention, notwithstanding the fact that in this instance also many important and valuable books had been sold previously by private contract, and consequently did not find their way into the catalogue. Such books as remained, though described within the compass of 324 lots, realized nearly 13,000*l.*, this high average eloquently testifying to the immense interest taken in them. The second sale in order of importance was of a miscellaneous character, held on June 2nd and following days, when 9,500*l.* was obtained for 820 lots. This was followed by the late Mr. E. J. Stanley's library, sold in three divisions on May 26th, June 22nd, and July 16th, the total of 3,744 lots realizing 8,088*l.*; the library of Mr. H. C. Hoskier of South Orange, New Jersey, sold in 891 lots on June 29th and three following days for 4,626*l.*; the miscellaneous sale of December 17th and 18th, 4,128*l.* for 343 lots; a selection from the library of Lord Willoughby de Broke, and other properties, July 13th, 3,776*l.* for 150 lots; the miscellaneous sale of November 23rd and two following days, 2,380*l.* for 949 lots; and the miscellaneous sale of May 11th, 2,169*l.* for 848 lots. These, the chief sales, all of which were held at Sotheby's, were supplemented by some fifty others, each bringing sums varying from about 800*l.* to nearly 2,000*l.* Some of these were of considerable importance; others would have been of little, had they not contained a few books of exceptional interest, though all are worthy of notice.

When one looks over the great mass of books brought into the light of day by the agency of the sales of which mention has been made, the first thing to arrest attention is the falling-off, in numbers as well as in quality, of manuscripts generally and those early editions of printed books which are placed in the category of "English Classics." One manuscript entirely in the handwriting of Mrs. Piozzi, comprising about 1,630 pages

in 6 vols, 4to, certainly fetched 2,050*l.*, and another in the same hand on 200 folio pages, afterwards published as 'Anecdotes of the late Samuel Johnson,' 154*l.*; but the comparatively few MSS. sold during the year were usually service books, more artistic than literary in their scope. The marriage covenant between Edward Phillips and Anne Milton, the sister of the poet, by whom, with others, it was signed, is interesting, and the price paid for it (322*l.*) was perhaps little enough; but this is a legal document rather than a "book"—a remark which applies equally to the three marriage contracts affecting notables of the Courts of Louis XIV., XV., and XVI., which sold at the Hoskier Sale in June for the aggregate sum of 230*l.* The MS. of part of Capt. Cook's second voyage, with a number of relics accompanying it (214*l.*), comes, perhaps, within our scope; and 'A Treatise made by Sr Phillip Sydney, Knyght, of Certeyn Accidents in Arcadia, made in the year 1580,' certainly does. This valuable MS. in its original vellum cover realized 119*l.* at the latest of the Philipps Sales, held at Sotheby's in June, and, with the other MSS. mentioned, almost completes the list, service books and collections of autograph letters excepted.

If we turn to the early English classics, the same scarcity is observable. Dr. Gott's four Shakespearean folios were bought in at 3,850*l.*; and Earl Howe's collection of Shakespeariana does not come within our survey, as it was sold just ten days before the beginning of the year. Very little appears in this division, while the plays of the Elizabethan and Jacobean dramatists are almost entirely absent. Messrs. Hodgson sold for 49*l.* the comedy of 'Acclastus,' by Fullonius, printed by Berthelet in 1540, about a month ago; and then we have Sir William Barclay's 'The Lost Lady,' referred to later, and the actual volume of old plays (1633-42) with which King Charles I. solaced the weary hours at Carisbrooke. This fetched 510*l.* in June last; it was not, however, the plays, but the personality of the King and what he had written upon their fly-leaves, which invested the book with its importance. Many other old plays were sold during the year, but they were not of any special interest as a rule; and, briefly, it may be said that (Lord Amherst's library excepted) early editions of the English classics, important manuscripts, especially those of a literary character, specimens of early typography, books containing inscriptions, and Americana—just the kind of books, in fact, for which there is the greatest demand—were the least in evidence.

During 1907 these circumstances were reversed, and an extraordinary number of highly desirable books of the sort were then sold at prices which it was thought would encourage other owners to enrich the public libraries of this country and abroad, without much pecuniary sacrifice to themselves. The expected has not happened, however. The exceptionally high average of 4*l.* 4*s.* obtained in 1907 fell during 1908 to about 2*l.* 13*s.* 6*d.*, which shows conclusively that a large number of scarce and valuable manuscripts and printed books must have been kept back, assuming, indeed, that they exist and were available, during the year which has just terminated. Books of an ordinary character, good of their kind, but not exceptionally valuable as money goes, have, as usual, been very numerous, though they do not appear to excite the amount of interest which they once did. They can as a rule be got for less than formerly—a fact which is patent enough, and has invited a considerable amount of explanation.

All kinds of reasons have, indeed, been advanced to account for the circumstance that the market value of books for which there is not a strenuous demand is falling. Badness of trade, scarcity of money, political scares, and even motor-cars, have in turn been saddled with the responsibility of depressing the pecuniary value of books, to the great loss of those who own them.

The probability is that none of these influences, however powerful they may be when exerted in some directions, has much to do with the point under discussion. It is impossible to read the old treatises about books without awakening to the fact that times have completely changed since they were written. A book, though not particularly scarce in itself, might become so when wanted, for the means of obtaining it were limited when compared with the facilities which exist now. It might be searched for vainly for years when the search was personal, one book-hunter pitted against another, each working in person to attain his end, or, perhaps, employing one or two booksellers at the most to pursue the quest in the same old-fashioned way. This invested books of an ordinary degree of interest with an importance which modern facilities of acquisition frequently rob them of. They can be got at any time, or at least we are apt to think so, and this is too often a way of saying that it is not absolutely necessary to have them at all, and so competition slackens and their value falls. This position is distinctly favourable to those who wish to buy books, but are at the same time content to leave the acquisition of rarities to those who are willing to pay for them; and as these discriminating, or rather let us say cautious, buyers are in the majority for reasons which it is not necessary to enlarge upon, we are justified in concluding that the comparative cheapness of very many books is not without its compensating advantages.

As is usually the case, the earlier sales of the year were not particularly noticeable. Messrs. Puttick & Simpson held the first of any interest on January 15th and 16th, when a copy of the 'Eikon Basiliké,' 1648, presented by Charles II. to the Comte de la Garde, and having a suitable inscription in French, sold for 58*l.* It was one of the copies specially printed for presents to the King's friends, and was bound in black morocco, with the royal monogram and crown over a Death's head. Young's 'Night Thoughts,' 1797, with the marginal designs coloured by Blake himself, realized 52*l.* (original boards); the complete series of the 48 Kit-Kat Club Portraits by Faber, with title and dedication, 1735, 30*l.* (original binding); the first edition of More's 'Utopia,' 1551, 8vo, 50*l.* (morocco extra), specially noticeable as having the printer's device on a leaf facing the title; the Second Folio Shakespeare, 1632, "Tho. Cotes for Robert Allot," 100*l.* (morocco extra, leaf of verses repaired, and one line in facsimile); Turner's 'Liber Studiorum,' 66 plates in sepia, many in first and second states, 1812-19, 60*l.* (old calf); and the two volumes of Westmacott's 'The English Spy,' 1825-6, with a number (! the only one published) of *The St. James's Royal Magazine* bound up at the end, 41*l.* (half-morocco, uncut). Two pieces by Lamb were sold on this occasion—'Mrs. Leicester's School,' first edition, 1809, for 15*l.* (morocco); and 'A Tale of Rosamund Gray,' first edition, 1798, for 26*l.* (morocco), the former belonging to the earliest issue with the list of contents giving the headings to the chapters, and not the double titles, as in later issues.

Two sales held by Messrs. Hodgson, on January 22nd and 30th respectively, were

good, the former especially, as it comprised a large number of works on natural history, some of them of considerable interest, e.g., Curtis's *Botanical Magazine*, vols. i. to lxxii., with the general index to vols. i. to xlii., 30*l.* (half-morocco); a complete set of Sydenham Edwards's *Botanical Register*, including the scarce appendix, 'A Sketch of the Vegetation of the Swan River Colony,' 34 vols., 1815-47, 28*l.* (calf); Gould's 'The Trochilidae,' 5 vols., 1850-61, 25*l.* (half-morocco); and Meyer's 'Illustrations of British Birds and their Eggs,' 4 vols. (1835-41), folio, 17*l.* 5*s.* (half-morocco). At the second sale 'Waverley,' 3 vols., 1814, fetched 52*l.* (half-calf, top and fore edges uncut); 32 volumes of 'The Victoria History of the Counties of England,' 1903-7, 17*l.* 5*s.* (cloth); and 'The Vicar of Wakefield,' 1817, 8vo, with 24 coloured plates by Rowlandson, a book much sought after of late, 12*l.* (old morocco).

On February 3rd a copy of the first edition of Holinshed's 'Chronicles,' 2 vols., 1577, brought 75*l.* at Sotheby's (old stamped binding, vol. ii. not in very good condition); the first edition of Killigrew's 'Comedies and Tragedies,' 1664, containing a portrait of the author with his dog, 25*l.* 10*s.* (old calf); and Purchas's 'Hakluytus Posthumus,' 5 vols., 1625-6, 50*l.* (old calf, some leaves defective). Later the same firm sold Sharpe's 'Catalogue of the Birds in the British Museum,' 27 vols., 1874-95, for 39*l.* (original cloth); Dresser's 'Birds of Europe' (without the Supplement), 8 vols., 1871-81, 38*l.* (half-morocco); Gould's 'Birds of Asia,' 7 vols., 1850-83, 38*l.* 10*s.* (half-morocco); the 'De Historia Stirpium' of Leonardus Fuchsius, first edition, printed at Basle in 1542, folio, 16*l.* 10*s.* (contemporary boards, the woodcuts coloured); Lord Lilford's 'Birds of the British Islands,' 7 vols., 8vo, 1885-97, 51*l.* (half-morocco); twelve plays by Massinger, most of them first editions, in one volume, 35*l.* (original calf); Piranesi's 'Vedute di Roma,' 2 vols., and the 'Vasi e Candelabri,' together 3 vols., folio, with the Roman proof impressions of the 183 plates, 37*l.* (uncut); *Transactions of the Zoological Society*, vols. i. to xvii., 1835-1906, 38*l.* (half-russia and in parts); 'Il Decamerone,' 5 vols., 8vo, Londra (Parigi), 1757, 20*l.* (old French morocco); a complete set of Thomas Hearne's 'Works,' 68 vols., and others relating to him, together 86 vols., many on large paper, 30*l.* (morocco extra); and La Borde's 'Choix de Chansons,' 4 vols., 8vo, 1773, 61*l.* (old French calf).

The sales held during February were noticeable chiefly for important books appearing at intervals, as though obtained from a variety of sources, such as, in addition to those already mentioned, Reyard and Lodowick's 'Journal of the late Actions of the French in Canada,' 1693, 4to, 70*l.* (unbound); Keats's 'Endymion,' the earliest issue of the first edition, with the page of errata and the five-line slip, 1818, 54*l.* (original boards, autograph of Wordsworth); 'Lamia,' 1820, 34*l.* (boards with label); the original MS. catalogue of the library at Rydal Mount, containing a great number of entries in the handwriting of Wordsworth and a few in that of Southey, 17*l.* 15*s.*—an exceedingly interesting manuscript, which, to judge from the price paid for it, does not appear to have been so fully appreciated as it deserved; the Fourth Folio Shakespeare, 1685, 40*l.* (morocco, portrait cut round, leaf defective); Spenser's 'Faerie Queene,' second edition, 1596, and the second part, first edition, 1596, the 2 vols. in old calf, 63*l.*; and the series of plates to Cook's 'Second Voyage,' printed on large-size folio paper, proofs before the engraver's numbers or lettering, for the use

of the Admiralty officials, 38*l.* (half-russia). The last belonged to Dr. Gott's modern library, sold by Messrs. Sotheby on February 26th.

The library of the late Mr. T. H. Ismay and other properties, sold by Messrs. Christie on March 11th, contained 'La Divina Commedia' with the commentary of Benvenuto da Imola, printed at Venice in 1477. This copy had the fifteen preliminary leaves containing Boccaccio's life of the poet, and was bound in oak boards covered with gold-embossed leather, protected by four silver masks as bosses, silver corners and clasp. It was enclosed in a massive casquet decorated to match the book. The price realized for this glorified example was 53*l.*; while the Second Prayer Book of Edward VI., printed by Whitechurch in 1552, sold for 64*l.* (old calf); Watteau's 'Figures de Différents Caractères,' four of the plates missing, a few inlaid, and some 82 others mounted or inlaid, inserted, c. 1740, 120*l.* (half-morocco); Pluvinel's 'Manège Royal,' title repaired, 1623, 30*l.* (old russa, arms of Louis XIII.); and the 'Opera' of Horace, printed at Paris in 1733, 8vo, 25*l.* (contemporary morocco extra). An inscription on the fly-leaf of the last-named book signed by M. Pigault-Maubaitre recorded that it formed part of the private library of Louis XVI. at Versailles, and that it was the King's habit to take it with him in his pocket when walking in the grounds.

On March 17th Messrs. Puttick & Simpson sold a copy of Matthew Arnold's prize poem 'Alaric at Rome,' printed at Rugby in 1840. It was in its original printed wrappers, and brought the substantial sum of 48*l.*—very much more than its "weight in gold," which was, I believe, at one time accepted as the estimate of its extrinsic value.

J. HERBERT SLATER.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Beissel (S.), The Lord's Prayer and the Hail Mary, 3/6 net. Church Congress held at Manchester on October 6th to 9th, 1908, Official Report, 10/6 net.
Guernanger (Dom Prosper), Religious and Monastic Life Explained, 2/6 net. Translated from the French by J. Veth.
Harnack (A.), New Testament Studies: III. The Acts of the Apostles, 6*l.*. In the Crown Theological Library.
Nugent (S. M.), Life Radiant: some Memorials of the Rev. Francis Paynter, 3/6 net.
Rogers (R. W.), The Religion of Babylonia and Assyria, especially in its Relations to Israel, 9/ net. Five lectures delivered at Harvard University.
Sayani (Husain R.), Saints of Islam, 2/6 net. Intended to give some of the main features of the religious philosophy of Islam, with a brief account of interesting events in the lives of three of its saints.

Law.

- Fletcher (J. Devonald), The Weights and Measures Acts 1578 to 1904, 5/ net.

Fine Art and Archaeology.

- Architectural and Topographical Record, September.
Benham (Canon), Old London Churches, 42/ net. Illustrated by Arthur Garrett, Introduction by the Bishop of London.
British Numismatic Journal and Proceedings of the British Numismatic Society, 1907, Vol. IV. Edited by W. J. Andrew, P. W. P. Carlyn-Britton, and L. A. Lawrence.
Hall (E. H.), The Decorative Art of Crete in the Bronze Age. A dissertation presented to the Faculty of Bryn Mawr College for the degree of Doctor of Philosophy.
Marius (G. Hermine), Dutch Painting in the Nineteenth Century, 15/ net. Translated by A. Teixeira de Mattos, Illustrated.
Milbourne (J. S.), Heraldry for Amateurs, 3/6 net. An illustrated handbook for beginners.
Penrose's Pictorial Annual, Vol. XIV. A review of the graphic arts, edited by William Gamble.
Records of Buckinghamshire, Vol. LX., No. 5.

Poetry and the Dramas.

- Ashbee (C. R.), Conradin, 21/ net. A philosophical ballad, with illustrations.
Farjeon (E.), Pan Worship, and other Poems, 2/6 net.
Furst (H. E. A.), Songs of London, 2/6 net. A medley of grave and gay.
Koopman (H. L.), The Librarian of the Desert, and other Poems.
Mitchell (S. L.), The Living Chalice, and other Poems, 1/ net. No. VI. of the Tower Press Booklets.
Robertson (W. Graham), Pinkie and the Fairies, 1/ net. The fairy play now being performed at His Majesty's.

Music.

- Booth (Josiah), A Selection of One Hundred Tunes, with Appropriate Hymns, 2/6 net.

Bibliography.

- Aberdeen Public Library, Twenty-Fourth Annual Report.

History and Biography.

- Calendar of State Papers, Domestic Series, of the Reign of William III. July 1—Dec. 31, 1695, and Addenda, 1690-95, 15*l.*. Edited by William J. Hardy.
Catholic Who's Who and Year Book, 1909, 3/6 net. Edited by Sir F. C. Burnand.
Pearl-Strings: a History of the Resuliyi Dynasty of Yemen, by 'Aliyyu' bnu' l-Hasan 'El-Khazrejiyy, Vol. III. Translated by the late Sir J. W. Redhouse, edited by E. G. Browne, Lt. A. Nicholson, and A. Rogers.
Sandeman (G. A. C.), Calala under English Rule, 2/6 net.
Tregelles (J. A.), A History of Hoddesdon in the County of Hertfordshire. A survey of the hamlet from the earliest times, with an account of its ancient manors and its inhabitants, from manuscripts prepared and collected by the late Alexander McKenzie, supplemented by extracts from the deeds and court rolls at Hatfield House.
Willis (W.), Recollections of Sir John Charles Frederick Day, 1/ net. Deals with some incidents during his life as Judge of the High Court.

Geography and Travel.

- Mahtab (B. C.), Impressions: the Diary of a European Tour, 6/ net. A narrative of travel, and the expression of thoughts and views formed in lands in many respects different from the East, by an Indian Maharajah.
Streetfield (Henrietta S.), Glimpses of Indian Life, 3/6

Sports and Pastimes.

- Motorist's Diary and Year-Book, 1909, with an A B C Guide to Motor Law, contributed by C. C. Macklin, 2/ net.
Ruff's Guide to the Turf, Winter Edition, 1908, 7/6

Education.

- Johns Hopkins University, Preliminary Register, 1908-9.

School-Books.

- Balzac (H. de), Le Médecin de Campagne, 3*l.*. Edited, with notes and introduction, by De V. Payen-Payne.
Terry (F. J.), Elementary Latin, 3/6 net. A first year's course, supplementary to text and exercises in the pupil's edition.
Workman (W. P.) and Cracknell (A. G.), Geometry, Theoretical and Practical, Part III, 1/6.—Intermediate Geometry: being Sections V. and VI. of Geometry, Theoretical and Practical, 2/6. In the University Tutorial Series.

Science.

- Bright (C.), The Life Story of Sir Charles Tilston Bright, Civil Engineer, 12/6 net. Also contains the story of the Atlantic cable, and the first telegraph to India and the Colonies, with 68 illustrations. New Edition.
Duncan (W. Galloway), The Electrical Equipment of Collieries, 10/6 net.
Marsden (R. W.), A Practical Text-Book on Infectious Diseases, 5/ net.
Royal Astronomical Society, Monthly Notices, November, 2/6
Science Year-Book, 1909, 5/ net.
Watkins (R. L.), Catechism of Hematology, 2/6 net.
White (C. Powell), Lectures on the Pathology of Cancer, 3/6 net.
Woburn Experimental Fruit Farm, Ninth Report, by the Duke of Bedford and S. U. Pickering, 2/6

General Literature.

- British Chamber of Commerce of Turkey, Quarterly Trade Journal.
Catholic Directory, Ecclesiastical Register, and Almanac, for 1909, 1/6 net.
Encyclopaedia of Islam: No. III. Adana-Ahmed al-Badawi. A dictionary of the geography, ethnography, and biography of the Mohammedan peoples, under the supervision of Dr. M. T. Houtsma and Dr. M. Seligson.
Fieldhouse (Arthur), Key to the Student's Commercial Book-Keeping, Accountancy, and Banking, 16/ net.
Florio (John), The Essays of Michael, Lord of Montaigne, Vols. II and III, 3 vols., 31/6 net. With an introduction by Thomas Secombe. In the Elizabethan Classics.
Highest and Lowest Prices, and Dividends and Crashings, of Shares of Mining and Kindred Companies for Past Six Years, 1*l.*. A supplement to 'Mining Handbook.'
Mathiesons' Handbook for Investors for 1909, 2/6 net. A pocket record of Stock Exchange prices and dividends for past ten years.
Pocket Emerson, 2/6 net. Edited by W. T. S. Sonnenschein. One of the Wayfaring Books.
Royal Blue Book: Court and Parliamentary Guide, January, 5/ net.
Simplex Parcels Post Register, 2/6
Voices of Nature, 2/6 net. A sequel to the collection in praise of a simple life, edited by Ernest A. Baker.
Yeats (W. B.), Works, Vols. VII and VIII. Comprises 'The Secret Rose,' 'Rosa Alchemica,' 'The Tables of the Law,' 'The Adoration of the Magi,' 'John Sherman,' and 'Dhoya.'

Pamphlets.

- Dublin Science and Art Museum, General Guide to the Art Collections, Part I., by C. Gutch, 1*l.*. Contains Greek and Roman Sculpture, &c.

FOREIGN.

Fine Art and Archaeology.

- Amelung (W.), Die Sculpturen des Vaticanischen Museums, Vol. II., Text, with separate volume of 88 plates, 30*l.*
Hirth's Formenschatz, Parts 5-12, 1*l.* each.
Michel-Ange: l'Œuvre du Maître—Peinture, Sculpture, Architecture, 10*l.*. With 169 illustrations. In the Nouvelle Collection des Classiques de l'Art.
Rosenthal (L.), La Gravure, 12*l.*. One of the Manuals d'Histoire de l'Art.

History and Biography.

- Bucquoy (Lieut.), Les Gardes d'Honneur du Premier Empire, 20*l.*
Kleinclausz (A.), Histoire de Bourgogne, 10*l.*

Geography and Travel.

- Play (A. E. Le), Notes et Croquis d'Orient et d'Extrême-Orient, 15*l.*

Fiction.

- Calandra (Edoardo), Juliette, 3 lire. A story of Turin in the time of Napoleon.

General Literature.

- Revue slavistique, Vol. I., 7*l.*. The articles are in Polish.

Pamphlets.

- Hymans (H.), Henri van Passchen et l'ancienne Bourse de Londres. A lecture before the Académie royale d'Archéologie de Belgique.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

THE January *Blackwood* opens with 'The Story of the Young Turks,' written at Salonika, their head-quarters, by a contributor who is in touch with the leaders of the movement. Sir Henry Brackenbury continues his memories, and tells of his work during the Franco-German War in aiding the sick and wounded. 'Sea Wolves' is an account of the corsairs of France, and 'Old Irish Life: Duels,' is entertaining. In 'Musings without Method' the proposals for educating working-men at Oxford are severely handled. A poem by Mr. Alfred Noyes is entitled 'The Two Painters: a Tale of Old Japan.' Other articles in the number are 'Tiflis to Constantinople via the Black Sea Ports,' and 'Crabbe,' by Prof. Elton.

AMONG the articles in the January *International* will be the following: 'Austria without Francis Joseph,' by Mr. W. T. Stead; 'Women in the British Labour Party,' by Mrs. Ramsay MacDonald; 'The Aims of Christian Socialism,' by the Abbé Paul Naudet; 'Insanity and Crime,' by Dr. Toulouse of Paris; 'The Social Transformation of Japan,' by Mr. Ingram J. Bryan of Nagasaki; and an editorial on 'The Future of the Race,' by Dr. Rodolphe Broda.

MR. MACKENZIE BELL is publishing immediately from the Kingsgate Press, 4, Southampton Row, an extended selection from his works. It will be entitled 'Poems,' and will contain much that he has written since his last volume, while the old matter is rearranged.

MR. JOHN PAYNE has completed a new volume of lyrical poems, which will form the forthcoming issue of the Villon Society, under the title of 'Flower o' the Thorn: a Book of Wayside Verse.' Particulars can now be obtained from the Hon. Secretary, Mr. Alfred Forman, 49, Comeragh Road, West Kensington.

IN 'Canadian Types of the Old Régime' Prof. C. W. Colby, who occupies the Chair of History in McGill University, Montreal, has brought the writings of French authors to bear on the English, and vice versa, as no other writer on the subject has attempted to do. Messrs. Bell will publish the book early this month.

THE same firm announce for inclusion in their 'Queen's Treasures Series' Mrs. Ewing's 'Jan of the Windmill.' It will contain eight coloured illustrations by Miss Wheelhouse, who has been successful

with 'Six to Sixteen' and 'A Flat Iron for a Farthing.' Miss Wheelhouse will also contribute a special title-page, covers, and end-papers. This volume will be ready early in February.

THE forthcoming number (Vol. III. No. 1) of *The Classical Quarterly* will contain, *inter alia*, the following articles; 'An Uncollected MS. of Juvenal,' by Mr. C. E. Stuart; 'Platonica,' by Mr. H. Richards; 'Could Ancient Ships work to Windward?' by Dr. T. Rice Holmes; 'The Legions of the Euphrates Frontier,' by Mr. R. K. M'Elderry; and 'Manilian Varieties,' by Mr. H. W. Garrod.

MR. LEWIS MELVILLE writes:—

"I am engaged upon a biography of the author of 'Vathek,' William Beckford of Fonthill, and I have obtained permission to examine those letters and papers of his that are in the possession of his descendants. There must, however, be in existence many other letters written by him, and I shall be grateful if the owners would allow me to see them. They should be sent to me, care of Messrs. Curtis Brown & Massie, 5, Henrietta Street, Covent Garden. The greatest care will be taken of the correspondence, and it will be returned so soon as it is copied."

THE death of Mr. John L. Bashford on Tuesday last week at Bridport from heart failure removes a journalist of exceptional influence. Mr. Bashford had been for some time correspondent for *The Westminster Gazette* in Berlin, where he made his name in a similar position for *The Daily Telegraph*. He began as a private tutor at Cambridge, and was a lecturer at the University of Berlin from 1882 to 1890.

MESSRS. CONSTABLE are about to publish in England 'A Concordance to the English Poems of Thomas Gray,' according to Mr. Gosse's edition. The work appears under the auspices of the Concordance Society, organized at Yale University in 1906.

MR. T. E. KEBBEL writes:—

"I see that in your review of the new edition of the 'Dictionary of National Biography,' on December 12th, you speak of myself as 'The late Mr. Kebbel,' in distinction from others who, you say, are 'still happily with us.' Permit me to assure you that I am one of those who are still with you, whether happily or not is a question for others."

We owe our sincere apologies to the veteran writer for a suggestion which, we hope, will be premature for many years yet.

It is said that Messrs. Methuen are likely some time this year to begin the publication of a magazine chiefly devoted to fiction and the lighter forms of literature.

THE death in Edinburgh of Mr. Thomas McKie, LL.D., in his seventy-eighth year, occurred on December 22nd. A native of Dumfries and a friend of Carlyle, Mr. McKie became much interested in University reform, and was elected a member of the Court of the University of Edinburgh. He published several books, of which the best-known are 'Lyrics and Sonnets' and 'Summer Rambles,' the

latter showing a rare appreciation of the scenery of his own country.

At the last meeting of the New Spalding Club the Council promised to members during 1909 the third volume of 'Musa Latina Aberdonensis,' edited by W. K. Leask, together with either 'Records of Old Aberdeen,' edited by Mr. A. M. Munro, or 'Records of the Scots Colleges,' Vol. II., edited by the Rev. W. Forbes Leith.

THE following work in progress had also the approval of the Council: 'The House of Gordon,' edited by Mr. J. M. Bulloch, with contributions by Mrs. Skelton, Mr. A. Churchill Gordon, and the editor; 'Selections from the Records of the County of Banff,' edited by Mr. James Grant; 'Folk-Music of the North-East of Scotland,' edited by Mr. Gavin Greig and the Rev. J. B. Duncan; 'Records of Inverness,' edited by Mr. William Mackay; 'The Rise of Natural Science in the North of Scotland,' from the MS. collections of David Skene, edited by Prof. J. W. H. Trail; 'The House of Forbes,' edited by Col. Allardyce; 'Bibliography of the Shires of Aberdeen, Banff, and Kincardine,' compiled by Mr. J. F. K. Johnstone and others; and 'Records of the Red, White, Black, and Grey Friars of Aberdeen' (1211-1560). It has also been decided to compile a record of the Society of Advocates, Aberdeen.

MESSRS. WARD, LOCK & Co. are publishing this month the following novels: 'The Long Arm,' by Mr. E. P. Oppenheim; 'A Crime on Canvas,' by Florence Warden; and 'Sir Morecambe's Marriage,' by Mr. James Blyth.

THE installation of Lord Iveagh as Chancellor of the University of Dublin was made the occasion of a brilliant ceremonial. Amongst the recipients of degrees conferred *honoris causa* were the Dean of Westminster, Sir Robert Hart, and Mr. Justice Madden. The College Choral Society sang some choruses from Sir Robert Stewart's Tercentenary Ode.

A HEATED controversy is at present being carried on in the Irish press on the question of the teaching of Irish in the new University. A strong agitation is on foot to make Irish a compulsory subject for matriculation and during the Arts course until specialization begins. This is opposed, on the ground that, in spite of the efforts of the Gaelic League, and the subsidies in the form of "result fees" which Irish at present receives in the Secondary schools, this subject is only studied by a very small percentage of pupils.

DR. G. A. GRIERSON has just been elected an honorary member of the Société Finno-ougrienne of Helsingfors.

MR. ALEXANDER PHILIP of the Gravesend Public Library proposes to edit 'A Library Encyclopædia,' which is to be issued by subscription. "Only the foremost authorities," it is announced, will be engaged to write on the various aspects of the subject; and the work will not be published unless the number of subscribers is large enough to warrant it. If

the applications are satisfactory, the book will be issued at the end of this year.

'BUILDERS OF UNITED ITALY,' by Mr. R. S. Holland, which Messrs. Bell will shortly publish, is an attempt to provide a popular introduction to one of the stirring periods of modern European history, in a study of some of the greatest figures in the struggle for Italian independence.

MR. ELLIOT STOCK is issuing a new collection of 'Hymns, chiefly for Children,' by Canon T. A. Stowell, in which care has been taken to secure simplicity of language and avoid exaggerated sentiment.

At the last meeting of the French Académie des Inscriptions seven foreign correspondents were elected—Messrs. Lanman, Professor of Sanskrit at the University of Cambridge (United States); Huelsen, Secretary of the Archaeological Institute, Rome; De Groot, Professor of Chinese at Leyden; Charles Michel, Professor of Greek and Sanskrit at Liège; Jagic, Professor of Slavonic Languages at Vienna, Hinojosa, of the Royal Academy of Madrid; and Rayana, Professor of Roman Philology at Florence. Two French members were also elected—M. Demaisons, Archivist at Reims, and M. Roman, "correspondant du Ministère de l'Instruction publique" at Embrun.

MR. G. S. LAYARD writes:—

"Allow me to correct the ascription of the 'Poem by a Perfectly Furious Academician' in your issue of last Saturday (p. 816). Shirley Brooks was the author, not Tom Taylor."

A NEW French daily, *Les Nouvelles*, appeared in Paris on Monday last, and the initial number is above the average, both in general get-up and the quality of the paper. The artistic and foreign news is well done.

THE death at Calcutta of Syed Mahomed Abdul Ghafur, better known as Prof. Shahbaz, removes an enlightened supporter of education. He was the editor of the first Urdu journal, *Darul-Sultanat*, and the author of several works which proved him to be a sound scholar. He had been busy for many years past with a monumental biography of Amir Khusro, the poet-philosopher of Delhi, but it is feared that the work is too incomplete for publication. At one time the Professor held the post of Director of Public Instruction in Bhopal.

THE journalist Ugo Pesci, whose death is reported from Bologna, played an important part in the politics of the seventies. He was the author of several interesting works, among them 'Firenze Capitale' and 'Roma Capitale.'

THE death in his seventy-fifth year is announced from Hanover of Prof. Wilhelm Schäfer, formerly Lecturer on Political Economy at the Technische Hochschule of that town, and author of 'Der Handel in der Volkswirtschaft' and other works.

WE note the publication of the following Parliamentary Papers: Statistical Abstract for Foreign Countries (1s. 7d.); and Educational Endowment, England, New Rule (1d.).

SCIENCE

The People of the Polar North: a Record. By Knud Rasmussen. Compiled from the Danish Originals and edited by G. Herring. With Illustrations by Count Harald Moltke. (Kegan Paul & Co.)

THIS handsome and finely illustrated volume is not primarily a narrative of Arctic travel, though based throughout on personal experience; it is rather a study of the folk-lore of a primitive tribe by one who is perfectly familiar with their language. The usual order of visitors to a new people is said to be—explorer, missionary, trader; and it is not till these have sophisticated and exploited the natives that the man of folk-lore makes his appearance—generally too late. Before he has mastered their language and gained their confidence, their primitive simplicity, and even the memory of many of their legends, have vanished.

The author of this book was one of four members of the Danish Literary Expedition which left Copenhagen in June, 1902, and spent two years in studying the Eskimo (who, by the way, are not the only "people of the Polar North"). Of this time, ten months were passed with the isolated tribe—the most northerly in the world—inhabiting the shore of Smith Sound. The leader was Mr. Mylius Erichsen, who afterwards conducted another expedition to explore the unknown part of the Greenland coast, and achieved his object, though at the cost of his life.

The first section of the volume, which deals with the Polar Eskimo, is called 'The New People'—the title of one of the Danish works from which Mr. Herring has made his extracts. He explains that the tribe are only "new" in the sense that their inner life and beliefs have never previously been described by a competent hand. They were discovered by Dr. Kane over fifty years ago; and more recently their presiding genius, Commander Peary, who calls them his "children," has given an exhaustive account of their customs and taken two censuses of their numbers. It is plain, however, from a comparison of his phonetic list of names with those in this book, that he has no literary command of the language; and much scope was left for an interpreter who was well acquainted with the kindred dialect of Southern Greenland. In styling Mr. Rasmussen "the first competent seeker" after Eskimo folk-lore, Mr. Herring may be correct as regards the Polar Eskimo; but he is certainly wrong in saying that Dr. Rink, the author of previous works on the Greenlanders, "had not the advantage of knowing the Greenlandic language," and was entirely dependent on interpreters. Dr. Rink translated into Danish the memoirs of Hans Hendrik—the faithful hunter to four Polar expeditions—who married a woman of the northern tribe; and he expressly states that he had no assistance in that translation. Mr. Herring is also mistaken in

supposing that there had never been any recorded association between the Polar Eskimo and their southern kinsmen. The former told Hendrik that their ancestors used to visit Upernivik, and even at that period—fifty years ago—they spoke of their neighbours as "Southlanders."

While pointing out these slight errors, we gladly acknowledge that Mr. Herring has capably discharged a difficult editorial task. He has had to choose his material, without help from the author, from two separate books—a collection of the northern folk-lore and a narrative of travel; and we wish that he could have kept these two subjects more completely apart. The whole work is valuable, though many of the stories are puerile, and some are naturally "unrefined." But the author's style is so graphic, and his description of individuals so full of sympathy, that we fancy most people will prefer the section on the West Greenlanders, in which the personal note is more frequent. The book is an exact record of facts and impressions; there is no theory as to the origin or ethnographic position of the race. But while Commander Peary states that the Polar Eskimo do not know whence they migrated, Mr. Rasmussen extracted from them their belief that they came from the west. This is, of course, in keeping with their plainly Mongolian features, and, so far as it goes, corroborates Sir Clements Markham's suggestion that the Eskimo generally are the tribe called Onkilon, which disappeared from North-Eastern Asia at some unfixed, but not distant epoch. A comparison of some special characteristics of their folk-lore—as, e.g., in the story of the Moon (brother) and the Sun (sister)—with those of the tribes of Arctic Asia, might throw further light on this question. There seems to be no tradition indicating the identity of the "Skrelligs"—the destroyers of the old Norse colony—with the Eskimo. Mr. Rasmussen does not attempt any co-ordination of the legends of the Christian and the uncivilized Eskimo; but three or four stories told him by both branches show a strong family likeness. The belief of the latter in the existence of a strange tribe inhabiting the high central plateau (inland-dwellers) finds its counterpart in the stories of the former about "possessed" men (Qivitoqs), who take to the hills and shun the society of their kind. We fancy, however, that a belief in the inland-dwellers still exists in places even among the Christian Eskimo. Mr. Rasmussen is at present engaged in a six years' journey among the far-scattered tribes of the North American coast; and we hope that his general conclusions may be formulated when he has completed that tour.

The present volume, however, will always possess a permanent value from the number and excellence of Count Moltke's illustrations. Of these there are over a hundred—twelve of them in colour; and while the landscapes are admirable, the portraits and pen-and-

ink sketches are masterly. Count Moltke suffered from serious illness during his Northern trip; but neither this drawback nor the piercing Arctic cold has had any effect upon his artistic skill. It is a pity that so large a volume is not furnished with an Index, as the table of contents is far from complete.

Children and Gardens (Country Life Office), the latest volume from Miss Gertrude Jekyll's practised hand, will be a welcome gift to children who are fortunate enough to have gardens of their own, while even to those who have not it should present many points of interest. It is simply and succinctly written, covering a wide range of subjects, and providing all manner of pleasant lore and reminiscences from the author's fullness of experience. The twelve chapters that go to make up the book give much advice and useful information regarding children's gardens and the flowers they should grow, and of the play-house that every child must covet for its own, together with various dissertations as to weeds and seeds, and botany. The chapter called 'Cowslip-Time,' with its instructions on the making of cowslip balls, is especially attractive; and the conversion of a snapdragon pod into the semblance of an old woman is nothing less than the solution of a puzzling problem. We should like to know whether Miss Jekyll is acquainted with the other method of making daisy-chains, which is prettier than the one she mentions. There is a profusion of delightful illustrations, besides interesting drawings and diagrams, all by the author.

SOCIETIES.

BRITISH ACADEMY.—Dec. 10.—Dr. A. W. Ward in the chair.—The following papers were read in connexion with the Milton Tercentenary.

1. 'Samson Agonistes and the Hellenic Drama,' by the late Sir R. C. Jebb, fellow of the Academy, read by Mr. S. H. Butcher, M.P.—The following is a summary of its main points. 'Samson Agonistes' may fairly be called classical both in language and in structure. Milton here has freed himself from the restraint of strophe and antistrophe, and the measures of his Chorus are entirely arbitrary. This very irregularity has, it is true, a certain grandeur, but is not the grandeur proper to a tragedy on the Greek model; it is rather the sublimity of the Hebrew prophets. Another criticism, upon the structure of the drama, is offered by Dr. Johnson—that the action of the piece makes no continuous progress from the beginning to the end. But it cannot be said, as Johnson says, that this is so. The action is, indeed, a still action, because the force which is to produce the catastrophe is the inward force of Samson's own despair, not an external necessity pressing upon him. Precisely the same is the case in the 'Prometheus Vinctus' of Æschylus, a drama consisting, like 'Samson Agonistes,' of a series of interviews.

The Professor went on to inquire as to the spirit of 'Samson Agonistes.' Granting it to be in diction and in structure representative of that Greek drama which was its model, how far was it animated by the spirit, by the dominant idea, of its original? Milton's mind was, in the literal and proper sense, Hebraic, and he habitually thought of the English people as holding the same place under the New Covenant which the Hebrews had held under the Old Covenant. When a man with this bent of thought selected as the subject for a poem an episode of Hebrew history, the treatment of the subject was sure to be genuinely Hebraic. Hellenism contrasts man with fate. Hebraism contrasts God and His servants with idols and their servants. The difference was illustrated by the comparison of Samson and Hercules, who offer analogies of epoch, mission, temperament, sufferings, and death.

2. 'Milton in the Eighteenth Century (1701-1750),' by Prof. E. Dowden, read by Prof. W. F. Ker.—The influence of Milton on the literature of the eighteenth century was threefold: an influence on poetic style, independent in a great degree of poetic matter, during the first half of the century; an

influence on both sentiment and style; an influence on thought, always associated with political liberalism. These three streams of influence are in the main connected with (1) 'Paradise Lost,' (2) the early poems of Milton, (3) his political writings. Milton scholarship was active throughout the whole period, from Dennis to Cowper, Hayley, and Todd. The earliest critic is John Dennis. His point of view connects the criticism of Milton with the quarrel of the Ancients and Moderns in France. Dennis aimed at the reformation and advancement of English poetry, and believed that these could come only by connecting art with the religious emotions. Poetry is an affair of the passions, and our loftiest passions are those proceeding from religion. The Christian religion, as being true, gives the moderns a vast advantage over the ancients. Milton, who surpassed all the ancients and all the moderns, is a proof of this, his excellence proceeding from the union of high genius with religious enthusiasm. Addison's 'Spectator' papers were written, not because Milton was unknown, but because he was well enough known to make readers desire to know him better.

The early poems of Milton were much less widely known than 'Paradise Lost.' Warton tells an anecdote of his father's having, through Mr. Digby, introduced Pope to acquaintance with the minor poems, after which Pope's pilferings appear. In fact, however, Pope was well acquainted with them from the first, and used them with discretion, borrowing happy phrases, but never adopting the Miltonic style, as did the smaller poets of the time. Voltaire, as an English critic, in his 'Essay on Epic Poetry' introduced the subject of Milton's sources in 'Paradise Lost.' Milton, he stated, had seen at Florence the 'Adamo' of Andreini, and had recognized the majesty of the theme. The interest in the study of sources was turned to account by Lauder in his investigations and his forgeries. The 'Protoplasmas' of Hieronymus Ziegler, mentioned by Edward Phillips in his 'Theatrum Poetarum,' may have been read by Milton. Lauder failed to discover a copy, nor does the 'Protoplasmas' seem to have been examined by any Milton scholar during the eighteenth century. 'La Scena Tragica d'Adamo ed Eva,' described by Joseph C. Walker and by Hayley, has been supposed to be an original work of Troilo Lancetta. In fact, it is only a translation or re-handling of Ziegler's 'Protoplasmas.'

Fenton's edition of Milton is supposed by Monk to have suggested to Bentley his castigation of Milton's text. But Fenton was, on the whole, discreet in his emendations. Bentley's biographers, Monk and Jebb, differ as to that great scholar's good faith in his theory of a fraudulent editor of the early texts of 'Paradise Lost.' We can trace back, through Johnson and Lauder to *The Grub Street Journal* of 1732, the suggestion that Bentley manufactured this man-of-straw as a politic device. Jebb commends Bentley's proposal to read *ichorous* for "nectarous" in 'Paradise Lost,' B. vi. l. 332; but *ichor* and *ichorous* were probably not used in the sense required until after Milton's death. Bentley, however, made a few suggestions of value. His *soul* for "fowl" in B. vii. l. 451, is certainly right; and his *smelling gourd* for "smelling gourd" in B. vii. l. 321, may be the true reading.

The interest of Jonathan Richardson's 'Notes' for modern readers lies chiefly in the memoir of Milton prefixed; he gathered some important recollections from personal friends of Milton. His son, a classical scholar, collaborated in the 'Notes.' The portrait prefixed is founded on an crayon drawing supposed to be by Faithorne. Two pencil drawings by Richardson on vellum are in the possession of the writer: one (dated 1734) evidently from the Richardson crayon (by Faithorne?) photographed for Sotheby's 'Ramblings in Elucidation of the Autograph of Milton'; the other, dated 1737, perhaps an attempt by Richardson to imagine and depict a profile.

Dalton's arrangement of 'Comus' for dramatic representation, with added characters and songs—the music by Dr. Arne—did much to call public attention to the early poems. Quin contributed to its success by his dignified presentation of the Enchanter.

The half-century with which these notes deal closes with Lauder's forgeries and the first two volumes of Newton's variorum edition.

3. 'Milton's Fame on the Continent,' by Prof. J. G. Robertson.—Milton was the first English poet to inspire respect and win fame for our literature on the Continent, and to his poetry was due, to an extent that has not yet been fully recognized, the change which came over European ideas in the eighteenth century with regard to the nature and scope of the epic. 'Paradise Lost' was the mainstay of those adventurous critics who dared to vindicate, in the face of French classicism, the rights of the imagination over the reason in poetry. Milton was first known on the Continent as the

Secretary of the Commonwealth and the notorious defender of regicides; his *Εκκοσμάσεως* was translated into French by John Dury in 1652, and from that date until the end of the seventeenth century sporadic references are to be found to Milton in memoirs, journals, and biographical dictionaries, but rarely or never is there any mention of his poetry. Even Bayle, who devoted three pages of his 'Dictionary' to him in 1697, evidently regarded his poetry as of subordinate importance. Many years before this a German resident in England, Theodor Haake, who knew Milton personally, had begun a translation of 'Paradise Lost'; and although Haake's work was neither finished nor published, it appears to have stimulated another German, Ernst Gottlieb von Berge, to undertake the same task. Berge's translation of 'Das verlustigte Paradies'—the oldest translation of Milton's verse into a Continental language—was published at Zerbst in 1682; but it was very indifferent in quality and attracted little notice. There was, however, no permanency in German interest in Milton, and for the next few years we have to look to French periodicals. In spite of Bayle's notice and a remarkable dissertation on English poetry in the *Journal littéraire* in 1717, with a very full account of 'Paradise Lost,' that interest remained exceedingly restricted until the first quarter of the eighteenth century was over. When the first translator of *The Spectator* arrived, in 1718, at Addison's papers on Milton, he excused himself from translating them on the ground that "'Paradise Lost' had not been, and doubtless never would be, translated into French."

The critical years for Milton's fame on the Continent were 1727-30. In 1727 appeared first in English, and some months later in a French translation by the Abbé Desfontaines, Voltaire's 'Essay upon Epic Poetry.' This established Milton's reputation abroad. Very shortly after appeared the first French translation of 'Paradise Lost' by Dupré de Saint Maur. Dupré's translation is in prose and very far from satisfactory; but it was eminently readable, and suited the taste of the time. It was followed by a translation of Addison's papers from *The Spectator* on Milton, and round these the eighteenth-century criticism of the poet in France virtually turned.

Meanwhile the Italians and the Germans were interesting themselves in Milton. It was, in fact, the Italians rather than the French who were the pioneers of a true critical appreciation of Milton's genius on the Continent. An Italian settled in England, Paolo Rolli, produced the best translation of 'Paradise Lost' into verse in the eighteenth century. But even greater importance must be attached to the relation of Italian criticism to Milton. Muratori, in his eloquent pleading for the freedom and supremacy of the imagination in poetry, had prepared the way, and that writer's 'Della perfetta poesia italiana,' although it does not mention Milton, is the best vindication of Milton's greatness. Muratori's distinguished disciple Luzán was the first Spaniard to interest himself in Milton; and the two Swiss critics Bodmer and Breitinger, who vigorously championed the English poet in Germany, drew their most vital ideas from Muratori.

Bodmer's prose translation of 'Paradise Lost' (1732), clumsy although it is, is of the first importance for the history of German poetry and criticism. It was virtually round this translation that the famous literary controversy took place between the Swiss critics on the one hand, and the Leipzig professor Gottsched, as the defender of French classicism, on the other. Gottsched was worsted, and from the midst of the strife emerged in Klopstock a genuine poet, the fountain head of whose inspiration was Milton.

When we turn to the nineteenth century Milton becomes more and more—with the exception of France and to some extent Italy—an object of literary and bookish interest. The French literature of the first twenty or thirty years of the nineteenth century represents the most intense period of Miltonic influence on any alien literature, the centre of the enthusiasm being Chateaubriand.

4. 'Milton as Schoolboy and Schoolmaster,' by Mr. Arthur F. Leach.—Milton less than any other poet answered to the common notion of a poet as a kind of Puck or Ariel wafted on the wings of the wind in irresponsible vagaries. All his life he was a staid stayer at home, who passed fifty-six out of his sixty-six years of life in London, within a mile of where he was born, and in the bosom of his family. A scholar from his earliest to his latest years, his schooldays had a far more predominant influence on his works than had been hitherto supposed. His school was St. Paul's. The effect of its ancient history and the *genius loci* on Milton could be traced in his works. For St. Paul's was still, after the days of Colet, what it had been before—the grammar school of the Cathedral Church. It still remained attached to

the Cathedral, and masters and boys took part in Cathedral processions and attended its services. The masters under whom Milton learnt with such avidity as to start the disease which afterwards deprived him of sight were the two Alexander Gills. To the High Master, who published while Milton was at school an English grammar in Latin, which advocated and illustrated phonetic spelling and gave examples of rules taken from the best modern English authors, Spenser especially, Daniel, "the English Lucan," and Wither, "the English Juvenal," Milton undoubtedly owed his early knowledge and love of English poetry. To the younger Gill, who came when he was in his last year at school, he probably owed his skill in Latin verse, and a close friendship, which imbued him with his predilections for the Parliamentary and reform party. Gill himself was on one occasion, for seditious remarks, hauled out of the school by two royal pursuivants before the Star Chamber, and condemned to a fine of 2,000*l.* and the loss of his ears, which he narrowly escaped. The books read in the school undoubtedly gave Milton his bent to sacred subjects for his poetry, and particularly 'Paradise Lost.' Colet had prescribed "Auctours Christian, as Lactantius, Prudentius, and Proba," Lactantius, the early Christian Cicero, was a prose writer "on divine institutions," and his influence on Milton, especially on Book V. of 'Paradise Lost,' which takes the same semi-Arian view of the relation of the Son of God to the Father and to creation, was long ago pointed out. Proba, a Proconsul's wife, who wove lines of Virgil into a life of Christ, may almost certainly be traced in the Invocation at the beginning of 'Paradise Lost.' But the influence of Prudentius, who like Proba wrote at the beginning of the fifth century, and is called the Christian Pindar, is most marked. Among his 'Cathemerinon,' his Hymns on Christmas Day and the Epiphany suggested Milton's early hymns, written at the age of nineteen on the same subject, while his 'Apotheosis' is the direct inspiration of the pathetic lines on the decay of the heathen deities on Christ's birth in the 'Nativity' ode. So, too, Prudentius's 'Hamartigenia,' or 'Origin of Sin,' with its elaborate description of heaven and hell, and his 'Psychomachia,' or 'Battle of Virtues and Vices,' undoubtedly first gave Milton's mind its bent towards the subject of 'Paradise Lost,' and furnished many hints in its treatment.

Of Milton as a schoolmaster it almost requires an apology to speak, as he always disowned the title. He was, in fact, for some seven years a distinguished private tutor of aristocratic youth, and his tutorship bade fair at one time to develop into what he called an academy, or, in vulgar parlance, a school, had not a modest competence and the counter-attraction of politics distracted him. But he left his mark as a schoolmaster in literature in the 'Tractate on Education,' which set out his own practice. He was in advance of his age in that, as in other spheres. He insisted on the necessity of ample playing fields; he wished for the Italian pronunciation; he advocated learning things, not words; and, though Latin was to be the medium, that was only because in Latin these things were to be found. His list of authors to be read and of subjects might appal the youthful mind. But Phillips himself asseverated that it did not. He anticipated the demand for natural science, and the addition of experts in agriculture and gardening, horse-riding and carpentry—in fact, practical work of all sorts—to the ordinary staff. In a word, both as a theoretical and a practical teacher he was Milton, a miracle of industry, of ideas, and in both magnificent.

5. 'Consideration of Macaulay's Comparison of Dante and Milton,' by Dr. W. J. Courthope, Fellow of the Academy.—Macaulay's essay on Milton is largely vitiated by the unfairness of its comparisons and party spirit. It seems to be deliberately meant as a rejoinder to Johnson, whose judgment on Milton, in his 'Lives of the Poets,' is supposed to have been affected by his Tory prejudices. It exalts the controversial prose writings of Milton almost to the same level as his poetry. The panegyric is made to depend upon contrast and comparison. Milton's virtues as a statesman are brought into strong relief by contrasting him with the different party extremists of his age, and showing that he combined all their excellences without any of their faults, being in this respect the illustrious forerunner of the later Whigs. As a poet, he is naturally compared with Dante. In order to exalt his character, Macaulay depresses that of the Florentine poet, by dwelling on his sullen pride and intense bitterness, which are contrasted with the "sedate and majestic patience" of Milton in the midst of misfortune. No allowance is made for the greater degree of injustice and suffering involved in Dante's treatment by his fellow-citizens, nor is any account taken of the leniency shown to Milton, as a defender of regicide,

after the Royalist Restoration. The greatness of Milton's poetical achievement in 'Paradise Lost' is proclaimed by insisting on the paradox that "as civilization advances poetry almost necessarily declines." Poetry is described as "the art of employing words in such a manner as to produce an illusion on the imagination"—an obviously inadequate definition, which, however, enables Macaulay to restrict the comparison between Dante and Milton to the opposite methods employed by each poet in the use of imagery. The conclusion of Macaulay is that "the images which Dante employs speak for themselves; they stand simply for what they are"; while the value of Milton's images "depends less on what they directly represent than on what they remotely suggest." This judgment seems to be the exact inverse of the truth, since, by Dante's own statement, the sense of 'The Divine Comedy' is allegorical; while in 'Paradise Lost' the action is "directly represented," not "remotely suggested," since the narrative of it is, in a sense, historical and epic, and is in no way invested with an allegorical meaning.

While a comparison between Dante and Milton is both natural and fitting, it ought to be raised high above the atmosphere of partisanship, political or literary. Both poets are representatives of humanity, and protagonists in the battle of life which has been proceeding from the beginning of the Christian era. 'The Divine Comedy' is a true mirror of the thought of the Middle Ages, reflecting the ideas and character of a citizen of Florence; 'Paradise Lost' reflects the great movements of the Reformation and the Renaissance operating on the arena of English politics. Both poets may be regarded as representative men, working at different points of a single movement of civilization, and, thus viewed, there are certain points of resemblance in the conception and execution of their great poems which seem to deserve consideration. In the first place, each poet intended to write his epic in Latin; and the different reasons which led them to prefer the vernacular are well worthy of remark. Again, there is at once similarity and difference in the causes which made each postpone the execution of his undertaking till a comparatively late period in his life; and a curious parallel may be observed in the length of time between the first conception and the completion of their monumental works, as well as in the period that elapsed between the end of their labours and their death. Macaulay makes the contrast in the main features of their respective styles depend almost entirely upon differences in their individual characters, but fails to do justice to the softer and more beautiful aspects of 'The Divine Comedy.' When the two poems are considered as mirrors of thought of their respective ages, it is easier to understand the profound significance which underlies Dante's use of the allegorical form in 'The Divine Comedy,' and Milton's choice of classical epic form for 'Paradise Lost.' To attempt to award the superiority in poetical performance to Dante or Milton would be as idle as to compare the two systems of thought which they severally represent. It is more profitable to observe how comprehensively each poet embodies in an ideal form the character of his age and nation, and the perfection of artistic skill with which each succeeds in combining contrary tendencies in life and thought into one harmonious imaginative organism.

ROYAL ASTRONOMICAL.—Dec. 11.—Mr. H. F. Newall, President, in the chair.—Major MacMahon read a paper on the determination of the apparent diameter of a fixed star, and proposed a method founded on the application of the principle of the bioscope to the photography of occultations of stars by the moon. It was shown that a star might have an apparent diameter of $\frac{1}{1000}$ of a second, and that the time taken by the moon to occult a fairly bright star might give an approximate measure of its diameter. Prof. Dyson agreed with the principle, and hoped that results might be obtained in the case of bright stars occulted by the dark limb of the moon, if a large reflecting telescope and extremely sensitive plates were employed.—The Astronomer Royal and Mr. Davidson showed further photographs of Comet Morehouse, in continuation of the series exhibited at the preceding meeting, carrying them on to November 25th, after which the moon interfered and the comet got too low. The structure of the tail showed very interesting particulars, but the cyclical changes apparent in September and October did not appear to continue. A fine series of photographs by Prof. Barnard, taken at the Yerkes Observatory between October 16th and November 19th, was also shown.—Prof. George Forbes read a paper on the comet of 1536, and its possible breaking up into three parts, afterwards seen in 1843, 1880, and 1882. These three comets formed a group closely related to one another, and the author showed reasons for thinking that the

disruption had occurred through the influence of an ultra-Neptunian planet, which he believed to exist at a mean distance from the sun of 100 celestial units, with a period of about 1,000 years, and an inclination of about 50° to the ecliptic.—Mr. J. W. Gifford read a paper on an improved telescope triple object-glass, giving complete formulae for figuring and testing.

GEOLOGICAL.—Dec. 16.—Prof. W. J. Sollas, President, in the chair.—Messrs. A. Lewis, E. R. Lloyd, M. Odling, and D. S. Palk were elected Fellows.—The communication read was: 'On the Igneous and Associated Sedimentary Rocks of the Tourmacheady District, County Mayo,' by Mr. C. Irving Gardiner and Prof. S. H. Reynolds, with a Palaeontological Appendix by Mr. F. R. Cowper Reed.

ROYAL NUMISMATIC.—Dec. 17.—Sir Henry H. Howarth, President, in the chair.—Mr. F. A. Walters, exhibited an unpublished groat, half-groat, and penny of the rosette-masle issue of Henry VI., struck at Calais. The groat and half-groat differed from the usual type of this coinage in the placing of a small masle in the spandril of the tressure on each side of the king's head.—The President showed a badge of the Pitt Club.—Dr. Head read a paper on some Ephesian tesserae having on the obverse a stag, and on the reverse a bee surrounded by the legend $\kappa\eta\rho\iota\lambda\lambda\iota\varsigma \omega\delta\epsilon \pi\rho\acute{o}\varsigma \pi\acute{\alpha}\lambda\upsilon\pi\iota\varsigma$. Eckhel had considered these pieces to be druggists' tickets for the purpose of advertising the sale of a medicament compounded of beeswax for the cure of a disease called $\pi\acute{\alpha}\lambda\upsilon\pi\iota\varsigma$. Dr. Head, however, put forward the suggestion that they might be charms used by bee-keepers, and that they referred to the calling back of bees to the hive at swarming time by the rattling of them in a resounding pot or kettle.

Mr. J. G. Milne communicated a paper on 'Leadens Tokens of Roman Times' recently found at Behnesa, the ancient Oxyrhynchus, in Egypt. Mr. Milne divided these tokens into two chief classes: one with bust of Athene on the obverse, and Victory on the reverse; the other with a figure of the god Nilus and with various reverses, showing figures of Athene, Sarapis, Horus, Abundantia, Pietas, &c. A summary was given of all the billon and bronze coins found during the excavations at Behnesa, which had extended over a period of five seasons. From this summary it appears that from the time of Augustus to Severus Alexander the predominating currency in the district was bronze money, which from that date to the reign of Diocletian was entirely superseded by billon money. As a large number of the leaden pieces bear not only the initials of Oxyrhynchus, but also dates such as are met with on the coins of Alexandria of Roman times, it was suggested that they served as token money from the middle to the end of the third century A.D. Mr. Milne would separate these tokens from the ordinary leaden tickets which were in common use in Egypt from the reign of Augustus onwards, and which served as checks for admission to games, for commercial purposes, advertisements, &c.

LINNEAN.—Dec. 17.—Dr. D. H. Scott, President, in the chair.—Miss A. F. S. Williams, B.Sc., Miss E. N. Thomas, B.Sc., Mr. C. F. U. Meek, and Mr. A. H. Maude were admitted Fellows.—Mr. W. B. Waterfall was elected a Fellow.—Mr. Rupert Vallentin exhibited a rare barnacle, *Lepas fascicularis*, obtained in July last off the Scilly Isles, and the coral *Dendrophyllia cornigera*, dredged in St. Ives Bay. The Rev. T. R. R. Stebbing contributed some observations.—Mr. W. C. Worsdell exhibited living specimens of various forms of Selaginella, and the President remarked upon the interest of the exhibition.—The third exhibition was by Mr. G. Massee, who exhibited preserved specimens, and lantern-slides of the "Black Scab" of potatoes. During the past few years this disease, caused by a parasitic fungus, has assumed the proportions of an epidemic in various parts of this country.—Prof. Dendy, Mr. A. P. Young, and the President contributed some remarks.—Messrs. H. and J. Groves exhibited specimens of *Luzula pallens*, Besser, collected in Woodwalton Fen, Hants, by Mr. J. Groves in company with Mr. E. W. Hunnibun, who discovered the plant there last year. Dr. Otto Stapf exhibited, for comparison, specimens of *L. pallens* from Central Europe. Dr. Stapf, Mr. G. C. Druce, and Mr. F. N. Williams engaged in the discussion.—Mr. G. Claridge Druce exhibited, as a probable new British plant, *Montia lamprosperma*, Chamisso, the character by which it is distinguished from *M. fontana* being, it was stated, the larger, chestnut-brown shining seeds, reticulate rather than tubercular. Mr. Clement Reid believed he had met with the seeds of both species in his researches in British leaf-beds.—Mr. F. M. Burton sent for exhibition an oyster-shell with a remarkably large calcareous concretion

formed at the point of attachment of the adductor muscle. Prof. Herdman, to whom the shell had been shown, considered the phenomenon due to some parasitic infection which had caused irritation, and consequent growth. There was no trace of any animal having bored in from the outside at the place.

The first paper was by Mr. W. Riddell, communicated by Prof. Herdman, on 'The Anomura of the Sudanese Red Sea.'—The second paper, by Mr. R. P. Gregory, 'Forms and Flowers in *Valeriana dioica*,' was communicated by Prof. A. C. Seward.—Prof. Gruevel's short paper, entitled 'Etudes sur les Cirrhipèdes du Musée de Cambridge,' communicated by Mr. J. Stanley Gardiner, was read in title; and was followed by a descriptive paper by Mr. W. L. Distant, communicated by the same, on the Rhynchota obtained on the Sealark Expedition.

ZOOLOGICAL.—Dec. 15.—Dr. H. Woodward, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during November.—Mr. F. Gillett gave an account of his recent hunting trip to the Thian Shan, illustrated by lantern-slides.—Mr. R. I. Pocock exhibited photographs of a male Sumatran tiger recently purchased by the Society, remarking that the Society has at present, living in the gardens, examples of three out of four known races of tigers.—Mr. F. E. Beddard communicated a paper entitled 'Some Notes on the Muscular and Visceral Anatomy of the Batrachian Genus Hemisus, with Notes on the Lymph Hearts of this and other Genera.'—Mr. G. A. Boulenger described a 'New Species of Lacerta from Persia.'—A communication was received from Dr. Einar Lönnberg 'On some Wart-Hog Skulls in the British Museum.'—Mr. R. Lydekker communicated a paper 'On Two Chinese Serow Skulls.'—Mr. Pocock read a paper entitled 'Warning Coloration in the Musteline Carnivora,' and exhibited skins of skunk, badger, &c., to illustrate his argument.—Dr. W. T. Calman communicated a paper 'On a New River-Crab of the Genus *Gecarcinus*, from New Guinea.'—Mr. Oldfield Thomas read a paper on mammals collected in the provinces of Shan-si and Shen-si, Northern China, by Mr. M. P. Anderson, for the Duke of Bedford's Zoological Exploration of Eastern Asia. Thirty-three species were included, represented by 335 specimens, presented, as before, to the National Museum by his Grace. Several were described as new.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 22.—Mr. J. C. Inglis, President, in the chair.—The paper read was 'An Investigation of the Heat-Losses in an Electric Power Station,' by Mr. F. H. Corson.

FARADAY.—Dec. 15.—Dr. T. M. Lowry in the chair.—Dr. F. J. Brisele communicated a paper (read by Dr. N. T. M. Wilmore) on 'A Redetermination of the Electrolytic Potentials of Silver and Thallium.'—A paper entitled 'The Heats of Combustion of Aluminium, Calcium, and Magnesium' was read by Mr. F. E. Weston and Mr. H. Russell Ellis.—Mr. Ellis then read a paper on 'The Formation of Graphite by the Interaction of Magnesium Powder and Carbonates.'—A preliminary communication on 'Colloidal Barium Sulphate' was made by Dr. Ernest Feilmann.

MEETINGS NEXT WEEK.

- Mon.** London Institution, 4.—'The Romance of Animal Life,' Lecture I., Mr. F. Martin-Duncan. (Juvenile Lecture.)
Royal Academy, 4.—'Ambition,' Sir Hubert von Herkomer.
Surveyors' Institution, 7.—'Modern House-Purchase Schemes,' Mr. F. E. Blunt. (Junior Meeting.)
Aristotelian, 8.—'Some Implications of Recognition,' Dr. G. F. Goldsborough.
Tues. London Institution, 4.—'Rivers of Life,' Prof. W. Stirling. (Juvenile Lecture.)
Wed. London Institution, 4.—'The Romance of Animal Life,' Lecture II., Mr. F. Martin-Duncan. (Juvenile Lecture.)
Thurs. Royal Institution, 3.—'Sentinels and Citadel,' Prof. W. Stirling. (Juvenile Lecture.)
Royal Academy, 4.—'Portraiture,' Sir Hubert von Herkomer.
Fri. London Institution, 4.—'The Romance of Animal Life,' Lecture III., Mr. F. Martin-Duncan. (Juvenile Lecture.)
Aristotelian, 5.—'Some Anglo-Romance Etymologies,' Prof. E. Weekley.
Sat. Royal Institution, 3.—'Work, Fatigue, and Repose,' Prof. W. Stirling. (Juvenile Lecture.)

Science Gossip.

THE LIMERICK TECHNICAL EDUCATION SCHOOL has received a grant of 1,000*l.* for scholarships. Half of this sum has been subscribed by the Earl of Dunraven and half by the Department of Technical Instruction in Ireland.

PREPARATIONS are in progress in the United States for the commemoration this year of the three-hundredth anniversary of the exploration of the Hudson

River by Henry Hudson in 1609, and the hundredth anniversary of the first successful application of steam to navigation on the river by Robert Fulton in 1807. The latter has been deferred for two years in order to admit of a joint commemoration.

WIRELESS telegraphy has been successfully established between Mergui and Port Blair in the Andamans; and to complete the chain it is now proposed to establish the same means of communication between Mergui and Victoria Point on the Tenasserim coast.

THE sun will be in perigee about 6 o'clock on the morning of the 3rd inst. The moon will be full at 2h. 13m. (Greenwich time) on the afternoon of the 6th, and new at 12 minutes past midnight on the 21st. She will be in perigee early in the afternoon on the 23rd. Mercury will be at greatest eastern elongation from the sun on the 27th, and will be visible in the evening from about the 12th, moving from Capricornus into Aquarius, and passing about ten degrees due south of β Aquarii on the 21st. Venus rises now about 6 o'clock in the morning, and later each day, from the eastern part of Scorpio; she passes into Sagittarius about the middle of the month, and will be very near the moon on the 20th (conjunction before rising). Mars is moving in an easterly direction through Scorpio, and rises a little earlier each morning, increasing also very slowly in brightness; he will be about five degrees due north of Antares on the 21st. Jupiter is in Leo, and rises earlier each evening; he will be in conjunction with the moon before setting on the morning of the 11th. Saturn is in Pisces; he sets now about 11 o'clock in the evening, and before 10 by the end of the month.

WE have received Vol. XXIV. Part I. of the *Cambridge Observations*, containing the results of a series of measures of double stars, which were obtained with the Northumberland equatorial, under the direction of Prof. Challis, during the years 1839 to 1844, but which, for some unexplained reason, have long remained in manuscript. They have now been fully reduced and edited by Sir Robert Ball, the present Lowndean Professor and Director of the Observatory. It was in 1904 that they were met with in a rearrangement of the reduction-books, and as Mr. Lewis, of the Royal Observatory, Greenwich, was then engaged in his great collection and discussion of the observations of the double stars in Struve's list, these were sent to him, and many of them were incorporated in vol. lvi. of the *Memoirs* of the Royal Astronomical Society. His report of the great care with which they appear to have been made, and the value which belongs to a large part of them as the only measures made between those of Struve and Mädler, led to the present publication; some other results not hitherto published were also included, and the whole have been revised and passed through the press by Messrs. Hinks and Hartley. It is very satisfactory that, after an interval of more than sixty years, these observations should at last be made useful to astronomy.

PROF. KOBOLD publishes in No. 4289 of the *Astronomische Nachrichten* a new set of elements (with an extended ephemeris) of Morehouse's comet (c. 1908) from later observations. These show no sign of ellipticity. The perihelion passage took place last Saturday, but early this month the comet will begin to come nearer the earth again (distance on February 5th, 1.75 in terms of the earth's mean distance from the sun), and its theoretical brightness still exceeds three times that when it was discovered. The apparent place is now very

near the star ξ Sagittarii, and the comet is still moving almost in a due southerly direction.

THAT useful guide for the amateur astronomer, the *Companion to the Observatory*, has been issued for 1909, and is replete with information for subjects of observations of all classes during the year. As in former issues, Mr. Denning contributes a list of the radiant points of the principal meteoric showers, and Mr. Maw supplies a number of observations of double stars. A useful table is given of the countries in which the standard time depends directly on the Greenwich meridian, with the number of exact hours by which they are arranged to differ. Thus 1 hour fast from Greenwich is called Mid-European time; 2 hours fast, East-European. Ireland still uses Dublin time, 25 minutes slow on Greenwich; France that of the Paris meridian, 9h. 21m. fast on Greenwich; and Russia that of Pulkowa, 2h. 1m. fast on Greenwich. The "inferred" magnetic elements for Greenwich Observatory in 1909 are declination, $15^{\circ} 50'$ west; horizontal force, 0.1854; dip, $66^{\circ} 55'$.

WE have received Nos. 8 and 9 of Vol. I. of the *Publications of the Allegheny Observatory*, containing papers by Mr. Schlesinger describing a new partly graphical method for predicting solar eclipses, and a determination of the orbit of a spectroscopic binary by the method of least squares.

THE eleventh number of Vol. XXXVII. of the *Memorie della Società degli Spettroscopisti Italiani* has been received, and contains a description by Father Fényi of an eruption on the sun's disc on August 5th, and of a large prominence observed by Mr. Fox and Signor G. Abetti with the Yerkes spectroheliograph from July 25th to 29th; and a list of stars which may be observed as occulted by the moon at Italian stations during the lunar eclipse on the 3rd of next June.

FINE ARTS

OUR LIBRARY TABLE.

A RECENT book on Michelangelo, to which we have not previously had an opportunity of referring, is the *Vie de Michel Ange* by E. Rolland (Hachette). It is an eloquent, fervid piece of writing on the theme that greatness is ever paid for by suffering. "Vous attristez le monde, mais vous l'embellissez," he cries, apostrophizing the great Christians of history, among whom he would number his subject. By his manner of working out his theme, however, he seems to suggest more than this—to enforce the essential similarity of human character under apparent variety by showing (and showing as typical) the reverse of the medal. Was Michelangelo pre-eminently heroic as an artist? then he shall be shown as in active life, a poltroon and a weakling, eaten up by petty anxieties and imaginary poverty and sudden panics. "He so scornful of cowardice was himself a coward." No doubt there is an element of truth in this, but it seems (particularly in the absence of illustrations to urge the other side) exaggeratedly pessimistic. His artistic life was after all the larger part of Michelangelo.

Arts and Crafts in the Middle Ages. By Julia De Wolf Addison. (Bell & Sons.)—This extremely well-intentioned book lacks form. It is a collection of notes from the author's reading, all interesting, and many of them authentic, collected in eleven chapters, but otherwise undigested, and not arranged in any order of place, time or

subject. The whole is nicely illustrated, and if it were entirely recast and rewritten would be of great value to the students it is intended to serve.

By the Roman Wall, by Maria A. Hoyer (Nutt), describes a visit paid in August, 1907, to the Roman Wall in Northumberland and Cumberland and the chief points of interest near its line. It tells the tourist less than a guide-book would. It makes no claim to scholarship: indeed, it occasionally confronts us with forms like *castelli* and phrases like "tall and slender hypocausts." Its gossip is abundant and unoriginal. But it is readable and pleasing, and generally sensible in its choice of technical details. Readers who want something more personal than Baedeker and less learned than Bruce may find it well worth purchasing.

The Priory Church of St. Bartholomew-the-Great, Smithfield. By George Worley. (Bell & Sons.)—A considerable monograph has been for some time in preparation on the memorable priory church of St. Bartholomew the Great, which well merits more specific and detailed treatment than it has yet received. Meanwhile Mr. Worley's small book, with its numerous careful illustrations, is welcome. A valuable feature is the series of reproductions of prints. A brief chapter at the end deals with St. Bartholomew the Less and the Hospital associated with the saint.

Lettering and Writing, by Percy I. Smith (Batsford), consists of 16 plates in a neat case, each $13\frac{1}{2}$ in. by $8\frac{1}{4}$ in., giving examples for a course of systematic study of lettering and writing. Mr. Smith would be the first to acknowledge the debt he owes to Mr. Johnston's book on 'Writing, Illuminating, and Lettering'; but these sheets have merits of their own, and will be found useful by teachers of the subject, and students who desire to continue their work at home. We are glad to welcome any sign of growing interest in this most simple of the decorative arts—one within the reach of everybody with the sense of form and pattern. These sheets, or some like them, should be hung up in every school in the country, elementary or middle-class, as well as in the Schools of Art for which they are particularly designed.

Grammar of Lettering. By Andrew W. Lyons. (MacLaren & Co.)—We can commend this book very heartily to those who are interested in lettering on a large scale, such as sign-writing, mural inscriptions, &c. They will find in it not only a very clear account of the principles on which the form of letters depend, but also a practical course of instruction in the actual writing, or rather painting, of the letters themselves, and a full account of the materials and implements to be used. It should be in the library of every school of art and architecture in the country. The examples of Gothic letter are perhaps open to improvement, but this is a matter the student will soon correct for himself, when once his eye is trained to observe form and plan out the disposition of his letters to the space available.

MR. JAMES TREGASKIE has issued the *Caxton Head Catalogue of Portraits*, which collectors will be glad to get. It adopts a convenient arrangement which we have often urged in these columns—an index of painters and engravers. But Mr. Tregaskie has gone further than this, for he provides a general index in which subjects are classified under such headings as authors, admirals, ambassadors, artists, bishops, and so forth. This is an excellent idea, for the desires of collectors are varied. Professional

men, for instance, collect portraits of those distinguished in their own branch of study. The arrangement of the Catalogue is alphabetical, and each of the 2,164 portraits is briefly described, whilst the dates of the artist's birth and death are added. We notice one little slip. Mlle. Poriot (No. 1560) should, we think, be Parisot, the dancer. In announcing her marriage in 1808 to a Mr. J. Hughes, *Le Beau Monde* of March of that year states that "the lady is said to be three score years of age, and to have retired from public life with three score thousand pounds"! Mr. Tregaskie's drawing of her is doubtless one made by J. R. Smith for the purpose of engraving the large picture after A. W. Devis.

MR. LOWES DICKINSON.

By the recent death, in his ninetieth year, of the well-known portrait painter Mr. Lowes Dickinson (briefly noted in last week's *Athenæum*), the world of art loses a singularly attractive personality, although the greater part of his work necessarily belongs to the past.

His grandfather was a farmer in Northumberland, and his father started business in Bond Street as a stationer and publisher of lithographs. The son worked here at lithography, and was earning his own living from the age of sixteen. Through one of the early connexions he made at this time he was enabled to visit Italy, where he resided from 1851 to 1854. On returning to England he took a studio in Langham Chambers, where Millais also then had a studio. Lowes Dickinson was well acquainted with the Pre-Raphaelites, and about 1854 came into contact with F. D. Maurice, and together with Charles Kingsley, Tom Hughes, Mr. J. M. Ludlow, Mr. Llewelyn Davies, and others, was one of the band of Christian Socialists who, under Maurice's banner, strove to infuse Christian ideals into the then budding movement for social reform. An important and permanent outcome of the movement was the foundation of the Working Men's College, where in early days Mr. Dickinson taught drawing with Ruskin and D. G. Rossetti, and in which, until his death, he maintained a warm interest, testified by the admirable crayon portraits of Maurice, Kingsley, and Hughes which adorn its walls. In 1858 he painted portraits in oils of the same three fellow-workers for his friend Alexander Macmillan, the publisher, of whom in later life he made a most characteristic crayon drawing. From this time onwards he was actively engaged as a portrait painter, and *The Times* has published a list of the many remarkable men—soldiers, statesmen, lawyers, divines, men of letters and of science—who sat to him. Through his friend Mr. Augustus Vansittart he established a special connexion with Cambridge, where many of his portraits hang in college halls. His striking posthumous portrait of General Gordon at Khartoum hangs in the dining-hall of the Gordon Boys' Home.

Mr. Dickinson had an almost unique gift for posthumous portraiture in crayons, and many families cherish such representations of their departed relatives from his skilful pencil. Few artists have been so successful in reproducing the characteristic expression even from indifferent photographs, and sometimes unaided by previous knowledge of the subject.

Lowes Dickinson's success in this difficult branch of the art was largely due to that intense power of sympathy which endeared him to so many friends. The well of love in him seemed ever flowing, and was reflected in the tender expression of his eyes and the

tones of his gentle voice. Not only the few survivors among his contemporaries, but also many of the younger generation, with whom he so readily shared the affection he had felt for their parents, will cherish the gracious memory of his beautiful face, with its setting of white hair and beard.

Mr. Dickinson married in 1857 the daughter of Richard Smith Williams, who, as reader to Messrs. Smith, Elder & Co., discovered the genius of the Brontës. Mrs. Dickinson's sister, Miss Anna Williams, was the well-known singer. One of his sons, Mr. G. Lowes Dickinson, Fellow of King's College, Cambridge, has, as stated last week, achieved distinction as an essayist and writer on political and social subjects.

Shortly after his marriage Mr. Dickinson took a cottage at Hanwell, where he lived from 1864 to 1879, still retaining his studio in Langham Chambers. In 1879 he built the house known as 1, All Souls' Place, where he lived until his death.

Fine-Art Gossip.

The Burlington Magazine for this month contains an article by Mr. Henry James on his friend the late Charles Eliot Norton. A retrospective editorial note on the completion of the magazine's fifth year contains some sharp criticism of the Prime Minister's attitude to the National Gallery; while the discussion of the reorganization of the Victoria and Albert Museum is continued. 'Whistler and Modern Painting' is the first of the illustrated articles, which include also a note by Mr. Lionel Cust on Lucas Cranach's portrait of Martin Luther as "Junker Jörg" at Windsor Castle; a study of 'Eight Italian Medals,' by Mr. G. F. Hill; an article by Dr. E. W. Braun on some early Fürstenberg porcelain figures of the characters in the Italian comedy; and a further instalment of Mrs. Herringham's researches into the origin and meaning of the patterns of Oriental carpets. In the notes Mr. O. M. Dalton discusses a Byzantine painted panel in the British Museum; Dr. W. Martin ascribes to Hans Jordaens the Younger the 'Interior of an Art Gallery' in the National Gallery; and M. Georges Hulin suggests the Cardinal de Chatillon as the subject of a portrait by Corneille de Lyon, now in London. The frontispiece is a large reproduction of Whistler's early landscape 'The Coast of Brittany.'

THE UNITED ARTS CLUB hold their fifth exhibition of pictures and other works of art at the Grafton Galleries from January 6th to February 12th. The private view is fixed for the former date. The exhibition will include sculpture and handicrafts, rare old Temple kakemonos, eighteenth-century buckles, and three pictures by John Martin: 'The Day of His Great Wrath,' 'The Last Judgment,' and 'The Plains of Heaven.'

THE latest addition to the National Gallery is the 'Portrait of a Lady' (No. 2292) by M. J. Mierevelt, who has hitherto been unrepresented at Trafalgar Square. The picture, which hangs on the north-west wall of Room X., has been bequeathed by Mr. George Fielder.

EARLY this month an exhibition is to be held at the Goupil Gallery of a representative collection of water-colours by Mr. George Thomson, this being the first time an exhibition has been held of the artist's works.

THE following portraits have been added to the Scottish National Portrait Gallery: Gladstone by Prince Troubetskoy, a head done in later life; the presentation portrait of J. S. Blackie, by Sir George Reid; Robert

Brown, botanist, by H. W. Pickersgill; J. E. Lauder, by Robert Innes; Thomas Faed, by Sir W. F. Douglas; and George Manson, a promising artist who died at twenty-six. There have also been added to the Gallery a cast of a bust of Paul Jones by Houdon; and busts of Brougham by an unknown sculptor and the late Marquis of Linlithgow by Mr. D. W. Stevenson.

THE INSTITUTE OF IRISH ARCHITECTS has presented a recommendation to the Senate of the newly created Irish University to the effect that a School of Architecture should be formed in the University. Precedents for the establishment of such a school are found in the Universities of London and Manchester and the University College of Liverpool.

THE COUNCIL OF THE ARTS AND CRAFTS SOCIETY OF IRELAND has arranged for a course of lectures to be given in Dublin during January and February. Amongst the lecturers will be the Earl of Mayo, Mr. James Ward, Mr. Oswald Reeves, and Miss Evelyn Gleeson. The lectures will be delivered in the Mansion House, and will be free to the public.

COUNT PLUNKETT has been made a foreign corresponding member of the Académie Royale d'Archéologie de Belgique.

THE Anglo-French exhibition in Paris, to which we referred some months ago, is to be called 'L'Exposition des Cent Portraits de Femmes,' and will be exclusively devoted to portraits by English and French artists of the eighteenth century. It will be opened in Paris on April 25th, and the profits will be devoted to the relief of the families "des marins français naufragés (Société de Courcy)." The general organization of the exhibition will be carried out by M. Armand Dayot, the English members of the committee of selection being Mr. Lionel Cust, Mr. Sidney Colvin, Mr. Herbert Cook, Mr. Roger Fry, Mr. Claude Phillips, and Sir Walter Armstrong.

THE death is announced of M. Gustave Émile Doudement, a member of the Société des Artistes Français, at the age of seventy-four. He studied under G. Boulanger and Jules Lefebvre. He was for many years an exhibitor at the Salon, contributing to that of last year a fishing scene.

The Builder in its New Year's Number begins a reissue of its series of illustrations and plans of English cathedrals, which have been long out of print. The first is the view of St. Paul's, by Mr. H. H. Statham. The plan has been revised to include some recent alterations. Among other illustrations in the number are the design for a façade in ferro-concrete for which the prize was awarded in a competition instituted by *The Builder*; a view of the Roman Forum before the modern excavations, by Mr. A. C. Conrade; the Armenian Church in Paris; and views of Old London from drawings in the Crace Collection.

THE *Punch* Exhibition at the Leicester Galleries, which opens to-day, includes a poem by Mr. Owen Seaman, written for the occasion, and an introduction to the souvenir catalogue by Mr. E. V. Lucas.

THE death at Colombo of Mr. Harold Wright, a magistrate in the Potteries, removes a capable caricaturist. Mr. Wright did as "Stuffgownsmen" and "Stuff" for *Vanity Fair* many excellent caricatures of prominent figures in the legal world.

EXHIBITIONS.

- SAT. (Jan. 2).—Royal Academy Winter Exhibition, Private View.
—Landscape Exhibition, Royal Society of Painters in Water Colours.
—Mr. Funch's Pageant, Leicester Galleries.
WED. United Arts Club, Fifth Exhibition, Private View, Grafton Galleries.
FRI. International Society of Sculptors, Painters, and Engravers Ninth Exhibition, Press View, New Gallery.

MUSIC

OUR LIBRARY TABLE.

Musical Instruments: English and Irish Instruments. By Robert Bruce Armstrong. (Edinburgh, T. & A. Constable.)—In this sumptuous volume the author has continued his profound studies on obsolete stringed instruments, of which his first volume (on Irish and Scotch harps) is still in our recollection. He has given us beautiful pictures of various guitars, lutes, and harps, all in vogue not very long since, but now displaced by the Spanish guitar, and the large pedal harp, so effective in orchestras. Even the Spanish guitar, which was so popular in the Ireland of fifty years ago, that its price used to rise in summer, "when the young gentlemen went out to serenade the ladies," is now seldom heard, and people who like to carry about an accompaniment seem to prefer the far inferior banjo. All these lute-harps, harp-lutes, and so forth now rank as curiosities, and the name of Edward Light, the inventor of several of them, will be strange to most people.

In the history of music a careful record of the various attempts to reach perfection is highly interesting, and it is important to teach us that what we now have is the survival of the fittest. There was similar groping for the best form of fiddle, and we advise any reader who travels in Italy to visit the collection of mediæval fiddles—we have no English for *Sreichinstrumante*—which are in the museum at Bologna, from the *trompette marine*, a huge double-bass with one string, down to the most delicate and fantastic violins.

All the details of the construction, the stringing, and the tuning of the various modifications of English harps and lutes (the Spanish guitar and Erard harp are excluded) are illustrated with careful diagrams and descriptions, and on this point the book before us leaves nothing to be desired. There is added a considerable collection of the music composed for these instruments, which consists mainly of arrangements of well-known airs, and the "air and variations" popular in the days of Light, a hundred years ago. We confess we find this music vapid and dull. There is not even a clever use made of the resources of the instruments. The exercises are, like most exercises, banal; and there is not, so far as we can find, a single fresh melody, or rare old ditty, preserved in these specimens. Even Thomas Moore, in those days, preserved only the obvious Irish melodies; the quaint and more characteristic he despised, or did not appreciate, and so the composers for these guitars and lutes have not left us anything worth preserving in our modern music. That is not Mr. Armstrong's fault. He has done all that was possible for his subject, and we congratulate him on his splendid record of a forgotten art. The vein of original melody among the people had apparently disappeared before the epoch of these lutes. The old Irish melodies bear clear traces of being suggested by the instruments then in fashion; but we have found little or nothing of this in the volume before us. Mr. Armstrong tells us that Sir Robert Stewart, the famous organist and professor in Dublin University, gave a course of lectures on obsolete musical instruments many years ago. He notes that it was then possible to find people who played some of them, but an art then dying is now gone beyond recall. These lectures were given about 1880, and the interest they excited was great, but we are not aware that any record of them remains beyond

the notice quoted by Mr. Armstrong. His work will, we trust, stimulate those who still possess such instruments to take religious care of them.

Musical Gossip.

On the 13th inst., the opening of the Brighton Festival, Sir Edward Elgar will conduct his 'Dream of Gerontius,' and on Saturday, the 16th, his new Symphony in A flat will be performed under the direction of Mr. Joseph Sainton. On the 14th Mr. S. Coleridge-Taylor will conduct his new 'Bon-Bon' Suite. The Brighton Municipal Orchestra and the Brighton Philharmonic Society will take part in the Festival.

NEXT Sunday the season of popular concerts will open with a special concert by Mr. Henry J. Wood and members of the Queen's Hall Orchestra.

At the annual meeting of the members of the Royal Irish Academy of Music, held a few days ago in Dublin, the chairman Sir Francis Brady, referred to the withdrawal of the grant from the Corporation of Dublin, owing to the exhaustion of the funds available for this purpose. He also stated that the Parliamentary grant of 300*l.* yearly was given on condition that the annual subscriptions amounted to 100*l.*, and urged all interested in the work of the Academy to contribute to its funds.

THE LENSTER SCHOOL OF MUSIC, which, under the directorship of Mr. S. Myerscough and Mr. Joshua Watson, has grown rapidly in importance as a teaching institution, gave its annual concert recently in Dublin.

MR. WILLIAM SHORT, principal trumpeter to the King, was adjudicator in Australia at the recent Ballarat Eisteddfod. The title of "Serjeant Trumpeter" lapsed when the late Thomas John Harper retired. In *The Monthly Musical Record* for December there is an interesting article, signed James A. Browne, entitled 'Handel's Trumpeter,' in which reference is made to the Serjeant Trumpeters in the times of Purcell and Handel.

We are glad to read the enthusiastic notices by the principal critics of New York referring to the production of M. Massenet's 'Le Jongleur de Notre-Dame' at the Manhattan Opera. It has also been received by the public with great warmth. This fine work when produced at Covent Garden in 1907 was received in a cold manner. Let us hope that the directors will give it another trial.

FRANÇOIS AUGUSTE GEVAERT, who passed away at Brussels on December 24th, produced three works—'Traité d'Instrumentation,' 'Histoire et Théorie de la Musique de l'Antiquité,' and 'Les Origines du Chant liturgique'—which bear special testimony to his learning and research, also to his ability as a writer. When thirteen years old he entered the Ghent Conservatoire, and his setting of 'Super Flumina,' performed at the "Zangverband" in 1847, when he was nineteen, caused Spohr to predict for him a "brilliant and noble" career, and the prophecy was fulfilled. For a time he was *chef de chant* at the Paris Opéra, and in 1871, on the death of Fétis, he was appointed chief director of the Brussels Conservatoire.

Le Ménestrel of December 26th, in referring to the centenary celebrations of distinguished musicians to be held this year, mentions the jubilee of Spohr, who died November 22nd, 1859, which, we believe, is to be celebrated at Cassel. *Le Ménestrel* has not heard of any proposed festival in honour of Mendelssohn at Berlin, a city with which the

composer was intimately connected, but adds that Germans now blush at the name of the author of 'St. Paul' and the 'Midsummer Night's Dream,' preferring the strange art of Richard Strauss.

PERFORMANCES NEXT WEEK.

SEN. Concert, 3.30, Royal Albert Hall.
Sunday Society Concert, 2.30, Queen's Hall.
Sunday League Concert, 7, Queen's Hall.
THURS. Special Elgar Concert, 8, Queen's Hall.
SAT. Chappell's Ballad Concert, 2.30, Queen's Hall.
Brussels Quartet, 3, Bechstein Hall.

DRAMA

OUR LIBRARY TABLE.

English Pastoral Drama. By Jeannette Marks. (Methuen & Co.)—Inasmuch as Miss Marks has, after ranging carefully through her subject from the time of the Restoration to the close of the eighteenth century, come to the conclusion that there are no more than three first-class specimens of pastoral drama in our literature; and since two of these—Fletcher's 'Faithful Shepherdess' and Ben Jonson's 'Sad Shepherd'—stand outside her period, and the other is the work of a Scotsman, 'The Gentle Shepherd' of Allan Ramsay, hers might seem a case of "love's labour lost." But at all events she has the satisfaction of having accomplished a task which, though ungrateful, is one that has not hitherto been systematically undertaken, and she has also been able, on the strength of her studies, to reach certain definite generalizations. It is her opinion that, whereas the success of 'The Faithful Shepherdess' and 'The Sad Shepherd' might seem to suggest at first the possibility of pastoral drama becoming acclimatized and naturalized in England, the very isolation of these pieces hints at what the study of eighteenth-century attempts in this style proves—that its hold on our country was alien and ephemeral. Miss Marks passes in review the various definitions of the pastoral; she traces its origin to the idylls of Theocritus; and she reckons Poliziano's 'Orfeo' (1472) as the first real dramatic pastoral. Dismissing the two pieces of Fletcher and Jonson as outside her survey, she finds herself able to praise unreservedly, among later seventeenth- and eighteenth-century efforts, Allan Ramsay's above-mentioned work; and such productions as Webster and Rowley's (?) 'Thracian Wonder,' Killigrew's 'Bellamira,' Shadwell's 'Royal Shepherdess,' Crowne's 'Callisto,' Oldmixon's 'Thyrsis,' and Hoadly's pastoral opera 'Phœbe,' with more hesitation.

The one complaint to be urged against her volume is that it too often reads like jottings from a notebook. Its most valuable feature is its bibliography, which gives the title-pages of the first editions of the examples of English pastoral drama that are covered by Miss Marks's period. She claims that she has been fortunate enough to discover several unrecorded manuscripts.

THE PANTOMIMES.

DRURY LANE.—*Dick Whittington.*
LYCEUM.—*Little Red Riding Hood.*
ADELPHI.—*Cinderella.*

PANTOMIME, that curious hybrid of our stage, as essentially English a thing as the *revue* is French, an amalgam of, spectacle and fairy tale, ballet and farce, music-hall songs and social travesty, is once more giving delight to thousands of playgoers—old and young—throughout the kingdom. As an art-form it is cumbrous, almost ridiculous, and it is usually a vulgarization of some of the prettiest elements of our

literature—our nursery legends; yet on its pictorial side, in the matter of the grouping of costumes and the arrangement of light, colour, and scenery, it often attains to striking achievements of beauty; while, whatever may be its defects, it has somehow won the suffrages of the general public as more legitimate kinds of drama have never done, partly perhaps because its associations are those of the Christmas holiday season. Now, as a year ago, the West End of London is provided with three pantomimes, Drury Lane having again rivals in the Lyceum and the Adelphi, and it is significant that these are three of the largest theatrical houses in town.

The pictures and colour-schemes of a Drury Lane pantomime always leave on the spectator an impression of dazzling, almost crushing magnificence. The light is intense, the tints are of kaleidoscopic variety, the details of the different tableaux are massed in a way that suggests overwhelming size. Almost of necessity there is a tendency in Mr. Arthur Collins's spectacles towards the garish. But in 'Dick Whittington' he has managed to combine grandeur with refinement, and the big scene of the pantomime, in which the hero's dream of civic greatness is realized, and argosies containing the riches of East and West float into London's "Harbour of Gold," is one of the loveliest we have had at Drury Lane, so quiet though sumptuous is its scheme of decoration—all ivory and gold, ermine and silver. Apart from this scene, the features which stand out are the wonderful Cat of Mr. George Ali—a creature that children will find amusingly feline in its antics, especially in its fight with the Alderman's dog and its attempt to smoke a pipe—and the unforced, yet irresistible humour of Mr. Wilkie Bard. Recruited from the "halls," Mr. Bard proves himself a comedian of no less reticence than versatility. He is most droll when he is most lugubrious, and he has one moment which convulsed the audience on Boxing Night, when, as an orator who has been roughly handled by militant Suffragettes, he sits alone in disarray on the stage and croons to the music of Mendelssohn's 'Spring Song' a request to be placed on some island "where the girls are few."

The Lyceum, which has made its new reputation under Messrs. Smith and Carpenter's management as a "popular" theatre, is bound to rely for both its fun and its spectacle on broad effects. Still, its woodland ballet, with a transformation from the green of summer to the snow and ice of winter, is a charming thing, and distinguished by dancing that is above the ordinary pantomime level; and there is much in 'Little Red Riding Hood,' with its demon wolf and fairies and child-heroine, that will please the youthful playgoer. One anomalous character has been introduced into the story—a Yiddish baron—that might well be spared, did not Mr. Julian Rose redeem its intrusion by the cleverness with which he reproduces Jewish characteristics. On the other hand, little Miss Marjory Carpenter makes the daintiest of Red Riding Hoods, as free from self-consciousness as precociousness. Her singing voice is small, but sweet; she dances as if with pleasure; and speaks, moves, and smiles with the naturalness of childhood.

It seems rather a pity that Mr. Edwardes and Mr. Courtneidge, happy as they were in their choice of subject, happy too in the representative of the heroine, did not permit the most dramatic of fairy stories to make its own appeal at the Adelphi. They have taken one step in a right direction by abolishing the rule which requires

Cinderella's sisters to be ugly, and to be played by men in petticoats; but, as if to propitiate stage conventions, they have allowed the tale to be almost smothered by the humours of their two chief comedians, Mr. Rolyat and Mr. Humphries. The former's fun consists mainly of feats that are acrobatic and eccentric, and reflect the comic side of drunkenness; but since his staggering rushes across the boards, his stumbles and his sudden recoveries, prompt young people to laugh heartily and are really ingenious, much may be forgiven to his dexterity and good nature. Mr. Humphries, again, an actor somewhat like Herbert Campbell in style, may be pardoned his woman's dress because there is so much geniality in his portrait of the termagant Baroness. These comedians almost fill the stage, but nevertheless they leave Miss Phyllis Dare a little room to show us what a dainty, ingenious Cinderella she would have been in a pantomime that followed more closely the lines of the legend.

After all, Mr. Edwardes and his colleague grant the story a chance in their toilet scene; and there, too, their decorative artists appear to the greatest advantage. Their bouquet ballet, particularly, with dresses of green and white, is conceived in exquisite taste.

Dramatic Gossip.

THE TRINITY COLLEGE DRAMATIC CLUB appeared a few days ago at the Gaiety Theatre, Dublin, in 'Much Ado about Nothing' and 'The Duke of Killcrankie.' The plays were produced under the management of Mr. E. H. Brooke.

MR. A. B. WALKLEY, speaking in connexion with the newly established course of lectures in journalism in Trinity College, Dublin, took for his subject 'Some First Principles of the Theatre.'

TO CORRESPONDENTS.—T. G.—C. B.—G. K. G.—D. C. B.—A. D.—Received. W. T.—S. L. P.—Many thanks. We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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